

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

FEBRUARY 1918



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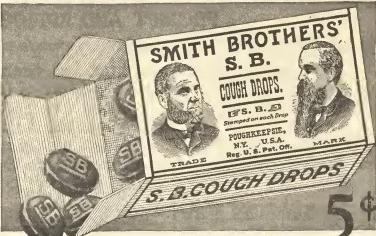
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THE ETUDE

FEBRUARY, 1918

VOL. XXXVII, No. 2

Bulwarks

Who are the real bulwarks of the musical profession?

Surely not the "great" virtuosos who come and go like the tides. A few really great figures stand out permanently in the pianistic world. Enduring reputation is usually due to composition rather than to virtuoso playing. We think of Liszt and Beethoven as pianists perhaps, but they were far greater as composers, as were the pianists, Brahms and Chopin. Thalberg, Herz, Kalkbrenner and Von Bülow and others, are great in memory today because of their reputations as performers.

Who is it then, to whom the greatest credit must be given for sustaining the musical development of our country? Everyone in music has a share and every share is important, from that of the music clerk and the engraver to the prima donna and the orchestral conductor. However, the most significant and least-heralded work is unquestionably that of the music teacher about whom comparatively few people of the globe hear during a lifetime.

It is human to measure success by fame—yet fame itself is the most capricious of things. Despite all that has been written and said about them, Theodore Roosevelt, Lloyd George, "Billy" Sunday, Paderewski and Caruso are still unknown to millions of human beings on the globe. To be known and eulogized by very many people is not the greatest joy in life. Let us not judge people by their fame but by their real worth.

A teacher recently died in an Eastern music center, who was one of the thousands of music teachers of whom you have never heard. Her work was able and she was faithful to it. As her hair grew grayer and grayer her smile grew brighter and brighter. Everyone knew her loved her and said fine things about her. When she passed away, no one seemed to mourn, because no one can mourn a beautiful sunset. She carried good music and good sense and good cheer into hundreds of homes that were better because they had secured her services.

If anyone were to ask us who were the real bulwarks of musical education in America we would point to the army of faithful, earnest, hard-working music teachers who go cheerfully about their daily tasks caring more for their mission than for the expansion of their fame and endeavoring to make music help humanity in as many ways as possible.

Music and Business

THERE are thousands of men holding positions in America right now who do so because they can play some instrument. Most of these men play in bands and it is not uncommon to see in some Band Magazines pages of advertisements similar to this:

GOOD AMATEUR BANDMEN wanted in one of the best towns in Connecticut; must be willing to work hard and receive one of the best schooled musical directors in the country in return for good positions in local stores or in a manufacturing plant. Box 3372

The civic pride in having a good band is so great that the musician who can "hold down" some other job has little difficulty in finding employment where the person who has no musical training might.

Music is always welcome and many a man has studied the piano as an accomplishment only to find that it has been the means of establishing a common bond between himself and an employer which has resulted in the employee receiving frequent promotions. The editor personally knows of a man who has an annual salary of \$50,000 who has repeatedly said that music has been the means of gaining acquaintances who have in turn advanced him through various steps to his present position.

184,000 Golden Hours

"Whoso neglects learning in his youth, loses the past and is dead to the future."—EURIPIDES.

From the hour of birth until 21 years, when a man becomes of age, there is a span of 184,000 golden hours. That is the area of his youth and in that area he may build his structure in which he shall achieve his greatness or meet his failure.

Of those 184,000 fractions of eternity, it is said that only about 7,000 are spent in school—a very small contribution to so important a matter—about one-twenty-fifth of the whole glorious time of youth.

Let us say that the thorough music pupil receives two lessons a week for full eight years—a period much longer than that which the average pupil gives to music. He will then have had, at the most, 832 hours of musical instruction. As a matter of fact, many music pupils, taking one lesson a week and missing lessons by sickness and vacations, get, let us say, from 150 to 200 hours of musical instruction. With such a small fraction of youth devoted to music, both teacher and pupil should weigh every second and make it a vital one.

Comparisons are Odious

This pat phrase, first attributed to Miguel de Cervantes in *Don Quixote*, has been used so frequently by so many noted writers in so many different countries that it has become one of the universal platitudes which, by their very common currency, lose their full meaning.

One of the most unjust things that a teacher can do is to compare the work of rival pupils,—especially before the pupil. Each pupil is an individual, and it is to be assumed that the pupil is doing his level best if the teacher is doing his part. To say that Wallace plays better than Irene, although they have taken the same number of lessons, is certainly unfair to one of the pupils.

Judge each pupil's work for its own worth. Consider the wonderful human variations in mentality which must modify the work of each individual. That is the only intelligent basis upon which the teacher can work. Why not drop the habit of comparing things and individuals?

The *ETUDE* receives an occasional letter of inquiry such as this, "Who is the greatest pianist living?" Genius can never be measured by the yardstick, and to compare Paderewski with Bauer, or Samaroff with Mero, would be like comparing an oak with a sequoia, or a palm with a willow. What good is accomplished when the comparison is completed?

Have You a Self-Starter?

By E. A. Gest

Have you a self-starter on your human machine? Well, you will probably say yes. You would have to admit that you were too far behind the times to have one.

But is it installed and in working order, or is it up in the garret of your brain, out of order and covered with cobwebs? Test it out, and see if your batteries need recharging.

Have you more pupils than you can take care of? Get one new pupil a day for ten consecutive days.

Is there a music club in your town? Get one up, and have the first meeting a week from to-night.

Have you a class in history and musical elements for adults? Start one, and have the first meeting a week from to-morrow.

Is there a chorus or glee club in town? Form one, and conduct the first rehearsal yourself a week from Wednesday.

Do your pupils subscribe to a good musical magazine? Get busy and get a new subscriber at every lesson you give this week.

Is your advertisement in the town paper? Send it in now.

All this sounds like a busy program—did you say?

Well, get your self-starter working and see what you can do.

Rates of Tempo in the Past and Present

DR. WILLIAM MASON in his *Memories of a Musical Life*, comments on the exaggerated tempos which are more or less in vogue with many present-day players, especially in the case of Chopin's works. He says—

"...Liszt, playing I cannot help noticing the marked difference in rates of tempo as compared with those which were considered authentic fifty years ago. This is noticeable in many of Chopin's compositions, especially the larger ones, such as the sonatas, ballades, fantasias, etc., with all of which I am very familiar, having heard them played not only by Liszt in Weimar, but in other German cities, and by artists of the highest rank, many of whom were amateurs and personal friends of Chopin. They all seemed to adopt a certain rate of speed, as if in conformity with the composer's intention; and it was in agreement with my own intuitions. Dreyfus and Liszt had often heard the composer play his own pieces and must certainly have been familiar at least with his rates of tempo. I was very close to the Chopin day, having been in Germany only a few months when he died. Two of my teachers and nearly all of the musicians I had met were his contemporaries and had heard him play his own compositions. I certainly ought to have known the Chopin traditions."

Electrocuting Chopin

"The question is, Should Chopin be played in accordance with the spirit of the time in which he lived; should his works be played in the tempo in which he played them, or, because electricity has brought about so many changes and has enabled us to do so many things much more rapidly than formerly, should Chopin's music be electrified, or, as it seems to me, to be electrified? I think there is a general tendency to play the rapid movements in tempo, and in fact, in all compositions of this extreme modern type, too fast. To me, these movements rapidly and give the phrases with absolute clearness, one must have such breadth, command of rhythm, and repose in action that he can put the tones together like a string of pearls, so that each is rounded into shape, and the phrase is a complete and definite series of tones, and not like a lot of overboiled peas, so soft that they all mesh together. In too rapid playing the effect of speed is lost. The Chopin Waltz in *D flat major* is often played much too fast. The theory is, that it is to be played to the dog, who is a dog in his room suddenly beginning to chase his tail. Whether true or not, the story is suggestive. Destroy the contour of that waltz by playing it at too high a rate of speed, and the dog is no longer chasing his tail, but dashing aimlessly about the room."

Can Ugly Music Be Beautiful?

By Carl W. Grimm

If BEAUTY depends upon natural law, then the ugly also must depend upon them. At present, there seems to be taking place a reaction from the pursuit of the beautiful to the pursuit of the ugly. It is not our intention to throw stones at anyone who invents a new harmonic succession, or employs a chord till now unused, but in their quest for unfried chords and horrible combinations many composers of to-day prove that they incline more to the bizarre and harmonical than to the expression of great musical ideas. They are not so much at that spirit which animated Wagner to write to Schumann: "I see what you are aiming at, and I assure you it is my aim too; it is the only salvation: 'Beauty'."

The advocates of the newest music claim that "modern life vibrates with all kinds of noises, music and noise must render this sensation." With these noise-makers, dissonance has become an end in itself. They even claim that some of the music which they talk about and often accepted for a phase of true music; they have arrived at the end of the musical road.

It is amusing to note that they do not agree among themselves. One of the boasting manufacturers of "smashing and distorted chords" and "dissonances Sundered into parts," said to Schumann: "It is all noise and spirit, music is mathematical; he does not feel it." We agree that all fresh music is mathematical and never was inspired. There is an underlying basis for all methods of composition, and this basis can be formulated. Some music makers "come in a night and pass in a night." They may be active for a decade or more, but become dead as the expression of a passing fancy, and doomed to oblivion.

The music critics must have existed before, can be gathered from the following words of Mozart: "Truth in all things is no longer either known or valued; to gain applause, one must write things so insane that they might be played on grind-organs, or so unintelligent that no rational being can comprehend them though that very account they are likely to please."

No Chance in Harmony

Strictly speaking, a musical composition is only formed out of tones, because the tone-world has its own natural laws. It must be accepted as a fundamental truth that certain chord successions and certain arrangements (positions) of the tones of chords will always produce certain effects. Consequently there must be uniformity in the tone world, and laws governing it. Everywhere in the world is the result of some cause. There is no chance in harmony.

Comparing the tone-world as a grand unity, possessing a rational order in all the variety of chords and their changes, and accepting the idea of uniformity of the mind, we must admit a co-ordination, selection or intention in the composition of art.

In a letter to von Bülow, Wagner criticised in the young composer Phantastic certain "unwarranted, rough and consequently cheap chord successions."

Wagner always aimed at harmonic euphony, and how painful he was to this he gleamed from the fact that he wrote one chord succession in "Parsifal" over thirty times before he was satisfied with it.

In spite of his exalted position as a creative artist, Wagner always displayed a great interest in educational and technical problems, which many lesser composers contented themselves with. Just six days before his death he wrote to the violinist Tiersch. These remarks ought to dispel the idea that great composers do not think about the technical problems of their art; their aim is perfection and beauty, and it is beauty that charms the world and lives forever in music.

Get Rid of Fear

By Florence Belle Soule

Arras a dozen years of music teaching, I am more firmly convinced than ever, that the reason for many of our failures is simply FEAR. Many of us are actually afraid to succeed. Most of us are well fitted for our work, being properly prepared, possessing intellect, talent, love for our work and the earnest desire to do well, but we lack the supreme gift, self-confidence, which enables us to make a success of things. Fear is a small word with a large meaning.

One sees that you can do the things that you want to do. Remember that you can travel only as far as your self-confidence carries you.

What is there to fear?

What has been accomplished in the past, can be done again. Success can always be won by hard work, plus right thinking. Practice deep breathing. I will succeed over and over again:

I will succeed.

I shall not wait until tomorrow, or next month, or next year, but I will succeed now.

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Private 15th Coast Artillery, U. S. A.

(See Special Biographical Note on following page)

However much the various English-speaking peoples of America, Europe, Africa and Australasia may differ from one another in many respects, I think it may be safely asserted that in one matter they are all alike—in that they are an active and instinctive rather than a contemplative and studious breed. This dominant characteristic of their racial life is a determining factor in their music, as well as in all their other arts, sports and pastimes, with the exception of the more refined Anglo-Saxon music and to judge with insight as to our success or failure in the realms of music, I venture to assert that our muse must be viewed first and last as the muse of an *awfully active and impulsive race*.

It is the active, unthinking, reckless, undutiful temperament of the English-speaking peoples that have led them to become colonized by the people of only the Anglo-Saxon, particularly prone to leave his native hearth as soon as he is threatened with commercial competition (or any other social stress involving a life of great mental concentration), but when he settles in the new land or new district or State he chooses instinctively the out-door pioneer career (the taming of forests, mining, trapping, etc.) in preference to the more polished small trades such as bootmaking, shopkeeping, factory work, etc., which appeal more naturally to most of the European Continental peoples.

All this has its effect on Anglo-Saxon music, especially in the earlier stages of its career. Singing is more natural to the Anglo-Saxon than to any other race, that is involved instrumental music, and those instruments that are favored by the pioneer races, such as the banjo, the concertina, the ukulele, the mandolin, are portable and durable. ("I travel 'mid the cooking pots and pans," sings Kipling of the banjo), and adapted to the accompaniment of the *singing voice*. The song of the pioneer is, very naturally, a folksong.

The military band and the symphony orchestra are the musical counterparts of more highly socialized and less typically Anglo-Saxon phases of life, whereas the restaurant orchestras of America, with their banjos, mandolins, guitars, etc., still reflect a native outlook, and suggest a kind of music-making that originated in dances, outdoor and unhearied and unorganized gatherings in general.

Working Songs

But there is another very wide-reaching characteristic of Anglo-Saxon music; the fact that it is so largely, in its origin at least, occupation-music—music made to facilitate work and operation—the tasks to be carried out singly or communally. Plough-songs and many forms of folksongs originated in singly accomplished tasks, whereas, on the other hand, sea-chanties (sailors' songs accompanying work on sailing ships) Scotch "wallking" songs (the walking of the wool, i.e., "driving of the sheep"), and many American Negro plantation songs, originated in the adjusted tasks of folk working together in groups or communities. In judging the soulful value of Anglo-Saxon music, it would, I believe, be very narrow minded to overlook the spiritualizing import of such occupation-music. Viewed from a humanistic viewpoint, perhaps no art has a more golden mission than just such music. While the body is busy rowing, hauling, marching, digging, slaving in those fields, the soul is free. The Anglo-Saxon, in his heart, is able to soar away into the abstract and mystical realms of music, bringing untold relief and refreshment to the worker. We must remember, further, that occupation-music does not express musically the occupation it accompanies, so much at it *provides a reaction* from that occupation. A plough-song, for instance, is not a musical expression of pleasure of ploughing; it is the opposite; its office is to serve to those emotional and spiritual cravings in the soul of the ploughman that the mere act of ploughing does not satisfy. How lucky is the pioneer, the sailor, the backwoodsman, the cowboy, in these respects! His daily tasks, whether cast in com-

pany or in loneliness, can bring with them the solace of music to a degree unknown to the accountant in a bank or a shopman behind the counter.

many, Austria, England and America as these three

men? Any other race but the Anglo-Saxon would be

proud of such geniuses, and their names would be household words in their home countries. But it is

apparently not part of the scheme or ideal of Anglo-Saxon races to admire over-duty their geniuses, or even to be conscious of their existence to any real extent.

The Race of Activity

I say this entirely without resentment or regret, for every race has a right to its own special artistic viewpoint and destiny. And I repeat again that the Anglo-Saxon nation is the race that is exceedingly able to produce great contemplative geniuses, philosophical seers or mystical emotionalists, such as Walt Whitman, Swinburne, Edgar Lee Masters, Bernard Shaw, Delius, Elgar, Augustus John, George Moore, etc., but having produced them, it profably ignores their existence and their message. Would a European Messiah of Walt Whitman's transcending size and quality have had less influence on European Continental thought and morale than Nietzsche had on German? And George Moore, Bernard Shaw, etc., more likely than Whitman to have had real effect on the national life of English-speaking peoples? Any effect comparable to that of Tolstoi in Russia, George Brandes in Denmark, Ibsen in Norway, Maeterlinck in Holland? Though Delius, Elgar and Cyril Scott are as typical of English emotionality as John Alden Carpenter is of American, can yet it is in foreign lands that they harvested most of their first and furthest-reaching successes. This is not merely a personal phenomenon. So old songs as *To Anticha* (*Hannibal*), *Old Black Joe* (*Passing of the Race*), *The Old Gray Mare* (*Henry Clay*) are beloved by English and American singers and audiences, yet how many people, "musical" or "unmusical," in our countries, would think of talking of them as works of genius comparable to Schubert's *Heidenröslein*, Brahms' *Vergleichches Ständchen*, or Faure's *Sérénade à la Rose*? Rev. Mr. Percy Aldridge Grainger (*regards the *lute**), I ask, are they inferior to songs of genius of their own *own class* from any country? These Anglo-Saxon songs are beloved in their countries of origin, they are sung and widely known, yet what typical, everyday, common-or-garden variety Anglo-Saxon songs are there? If one could get a group of them, or care to learn even the name of their composers, as a typical European Continental would in a similar case? Anglo-Saxons are fond of sweet songs, but the idea of *genius* (the thought of one solitary man outscoring heroically his fellows) does not make any particular appeal to their democratized natures—and why should it?

The typical Anglo-Saxon does not feel himself called upon to worship inactive at the feet of iconoclastic world-storming genius such as that of Walt Whitman, though he is quite willing to be a loyal patron of such gifted interpreters of life as Harry Lauder, O. Henry and Charley Chaplin, provided the range of subjects touched upon does not step outside the range of everyday middle-class existence, and always provided that the attitude of the interpreting one reflects the already settled convictions of Anglo-Saxon morality and does not propose to exert any ethical "influence" of any kind.

The Anglo-Saxon likes to impress the national thought and morality upon his national artists, and usually succeeds in doing so, but it is difficult to alter the national thought and morality if he can possibly do it. As aforesaid, the Anglo-Saxon is an active type, enjoying in a healthy and whole-souled way the doings of commerce, sport, "society," pioneering and politics, and not desiring or needing to be drawn aside from these pleasures and occupations by what he con-

Photograph Copyright by Alice Grainger.
MR. PERCY ALDRIDGE GRAINGER.

Hands! Hands! Hands!

Some Interesting Facts for Teachers and Pupils About Planet's Tools

By Dr. Leonard K. Hirshberg, A.B., M.A., M.D.
(Johns Hopkins University)

RUDIARD KIPLING in his famous military poem called "Boots! Boots! Boots!" pictures the soldier as a good man with the unending tread of the march of soldiers' boots on the long and dreary march. What of the piano teacher who, day after day, year after year, sits at the piano through the incessant parade of "Hands! Hands! Hands!" up and down the ivory and ebony boughs of the piano. Hands are among the most interesting things in the world. Imagine a handless world! Think of how impossible all of our present work would have been had we been born with our head instead of our movement in fingers. No matter how brilliant the brain, without hands art, science and hundreds of great industries dependent upon them would have been impossible.

One of the first considerations of the teacher should be the hands of the prospective pupil. From these he may learn much that will enable him to shape his course.

Hands and Character Study

While it is true enough that pathology and other pretended kinds of occultism in reading the hand is a lot of bunk and rubbish, it is equally true that there is a mark or signs behind some of the ridiculous superstitions which charlatans use to extract money from dupes. For ages the hand has been looked upon as a means of reading character. Shakespeare in "Hamlet" says, "The hand of little employment hath the daftener sense," and again in "King Henry VI." "There is no better sign of a brave mind than a hard hand."

The shape which effort, work and accomplishment have given to the hand also indicate the trend of the possessor's thoughts. Thus long tapering fingers are frequently found linked to persons of artistic temperament, while those with short, stubby fingers are often stolid and sluggish. A broad hand may easily be taken to indicate determinateness, narrow one may signify a weak will. Obviously the person who shows marks of having been bitten indicates nervousness, while one whose nails are perpetually dirty certainly indicates slovenliness, carelessness and general indifference. The handshape is also indicative of character in a marked degree. The hand of the uneducated human shake indicates, as a rule, a narrow, selfish, supercilious person of discontented disposition. The opposite indicates an amiable, sincere, honest and broadminded character.

Various trades may be detected by hardness in different parts of the hand—a useful guide for the detective. The seamstress has a callous on the tip of the thumb, while the wood polisher has a callous at the base of the thumb.

All these matters are important to the teacher who may have to work with the pupil's hands for some time to get them in the best condition for the kind of piano playing without the pupil's zone of accomplishment.

Since the piano teacher is a hand-trainer as well as a brain-trainer, the subject of hands and everything pertaining to hands may come up at any time in the work. It is well for the teacher to be informed upon little matters of the hands as it does much to interest the pupil and assure him that the teacher is able. Here are some interesting cases with which the teacher may meet in his teaching practice:

Puffed Fingers. When the fingers are puffed so that the rings cannot easily be removed the student should be advised to see a physician at once. There may be a serious danger—sign of either the starch and intestines disease or ulcers which readily drop in. A puffy, swollen condition of the fingers may also denote kidney and heart trouble. Don't alarm the pupil, but a word of caution might be desirable.

Accent Scales Right

By Grace Busenbark

When one first begins to practice accented scales difficulty is sometimes experienced. Have the pupil write the scale in one or two octaves, and write under the note to be accented both the name and phrasing for the note.

Those who cannot yet hear or feel the accent may thus read and write it. The groups of notes between the accents are easily grasped in their relation to the accent.

I have always found this helpful as an object lesson. If the letter name and finger number are written in red the accent idea is emphasized and the accent scale called our "color" scale.

Making Pupils Musicians

By E. Hardy

The conscientious teacher, desirous of making pianoforte pupils "good musicians" knows that he must train them in many more subjects than just playing the piano, and what worries him is the short space of time there is to do it all in. Success in this lies in taking every opportunity cropping up in the lesson, presenting the elementary facts of these numerous subjects.

Trembling Hands. May be due to fear, anxiety, going to some spinal disease. This misfortune is often a great trial to teachers of children where the usual cause is excitement or fear. Try to calm the child and make it unconscious of its hands. It is a great mistake to insist upon the pupil holding the fingers or the hands in a strait-jacket and then scolding the pupil if the hands do not keep quiet. The soldlings will very soon be able to do this for themselves training the ear, and through the ear learning elementary facts of Harmony that will be of considerable help to him when takes this up as a separate subject.

Again, in learning to memorize a piece, you can aid the pupil in this much by explaining the form or structure of it. Most pieces at this stage are in Three-part or Ternary Form, consisting of A, B, C, part A, D, B, D, G, Return of Statement. There may be a few bars at the beginning of Introduction and a few bars at the end calledoda.

The various diseases which seem to bring by pointing out their individual characteristics. Supposing a child is leaning to a bad condition. Massage with a good cream keeps the skin pliable and soft, at the same time fostering a good blood circulation. If the hands are rough and inclined to be moist from perspiration an effective remedy is found in the following:

Fine almond meal	.....	1 ounce.
Finely powdered beeswax	.....	6 drops
Oil of fine almonds	.....	3 drops.
Oil of lily of the valley	.....	3 drops
Finely powdered Orris root	.....	2 ounces.
Finely powdered panice stone	.....	6 drops.

On the other hand, when the hands present a cracked, parched or dry appearance—when they are in this condition they are even more difficult to move over the keys than when they are smooth. Some relief can be obtained by the use of glycerin and rose water in equal parts. When you use this at night pour the mixture into old wooden gloves and put these on. The bed linens will in this way not be soiled by the greasy lotion. For its bleaching effect this perfumed cream may be tried:

Spermaceti	.....	1 ounce.
White oil	.....	1 ounce.
Oil of sweet almond	.....	5 ounces.
Rose water	.....	1/2 ounces.
Chlorate of potash	.....	30 grains.

While such a swearing statement as "tapering fingers always indicate artistic temperament and short stubby fingers a stolid, unmusical temperament" goes to make not quite true in the great majority of cases, nevertheless, there are times like accusations "against the rule" and really against musical people. Similarly those with short, blunt ones now and then are high strung and artistic, but only now and then. These are simply the exceptions that prove the rule.

This teacher should know not only everything of something, but something of everything musical. It will not only be necessary to learn a little theory and the technical command of some one instrument. A practical knowledge of Musical History is imperative. A thorough knowledge of harmony, etc., will be essential, and in addition to the mastery of one instrument it will be advisable to keep something of all other instruments. Then psychology—the study of the mind and its functions—must have some place in the equipment of the teacher of the future, to enable him the better to study the characteristics of pupils, their mental capacity and grasp. A little knowledge of physiology would be useful—at least to the extent of knowing something of the bones, tendons and functions of the muscles, bones and joints of the fingers, hands, wrists and arms. Most important of all is a knowledge of pedagogy—the art of teaching effectively, the art of imparting knowledge to others in the best way, probably the chief thing in the teacher's equipment. Much of this seemingly extraneous matter can be learned from books, and the books ought to be read anyway. But many conservatories have a teacher's course in which all matters pertaining to the didactical side of music are taught and exemplified in actual work. So before beginning to teach a person should endeavor to obtain a course in the principles of teaching and kindred subjects if it is available, and it generally is.

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Clubbed Fingers. Clubbed fingers and knotted thumbs suggest three or four maladies of the heart or lungs.

Rough Hands and Finger Nails. When this is not due to the use of cheap soaps and washing powders it may be due to some affection of the spinal chord or the nerves.

Trembling Hands. May be due to fear, anxiety, going to some form of excitement, alcohol excesses, going to some spinal disease. This misfortune is often a great trial to teachers of children where the usual cause is excitement or fear. Try to calm the child and make it unconscious of its hands. It is a great mistake to insist upon the pupil holding the fingers or the hands in a strait-jacket and then scolding the pupil if the hands do not keep quiet. The soldlings will very soon be able to do this for themselves training the ear, and through the ear learning elementary facts of Harmony that will be of considerable help to him when takes this up as a separate subject.

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What Should a Teacher Know?

By T. L. Rickaby

Irregular Groups that Baffle Pianists

How to Play Combined Accents, Times and Rhythms in Pianoforte Composition

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music of London

FOLLOWING on my previous article upon the combination of double and triple accents I desire now to afford some help in acquiring the methods of—

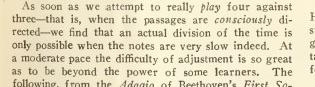
1. Playing 3 notes against 4, 5, 7, 8 or more.
2. Playing irregular numbers of notes together.
3. Playing alternations of double and triple or triple and quadruple time.
4. Playing incompatible rhythms, or patterns with the accents not falling together.

Three now against four or more in the other hand, at a high rate of speed, are little practical difficulty. So long as the first of each group of notes coincides, this alone need receive conscious attention, the muscles automatically supplying the other notes evenly and independently. The well-known *Fantaisie-Impromptu* of Chopin is a typical and delightfully easy example. A much more difficult one may be found in the Finale of the *B Minor Sonata* of the same composer.

The secret of success in all cases is to *think only of the triplets*, whether these be the melody or (as here) the accompaniment. Twos or fours can adapt themselves to threes, but threes can never adjust themselves to fours or twos. The highest stage of difficulty is when the passage is very slow, so as to require adapting divided up. The L. C. M. of three and four is, of course, twelve—that is, we must divide up thus:



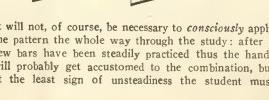
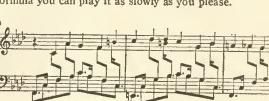
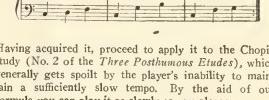
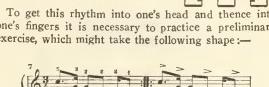
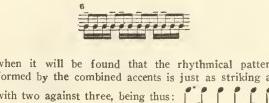
Here the tempo is not quite so rapid and the right hand, instead of a stream of even triplets, has notes of varied length. Yet, apart from the actual difficulties of the passages, which are considerable, the combination can be kept by firm concentration on the principal accents of each measure. The same principle will carry us through all those numerous "fioritures" in Hummel and Chopin where a melody is floridly embellished, or a scale is made to increase in speed as it goes along, as in the following—



when it will be found that the rhythmical pattern formed by the combined accents is just as striking as with two against three, being thus:

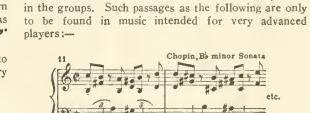
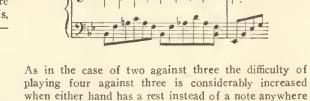
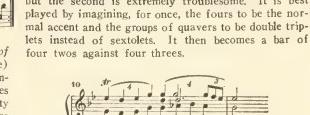


To get this rhythm into one's head and thence into one's fingers it is necessary to practice a preliminary exercise, which might take the following shape—



Having acquired it proceed to apply it to the Chopin study (No. 2 of the *Three Posthumous Etudes*), which generally gets spoilt by the player's inability to maintain a sufficiently slow tempo. By the aid of our formula you can play it as slowly as you please.

As soon as we attempt to really play four against three—that is, when the passages are consciously directed—we find that an actual division of the time is only possible when the notes are very slow indeed. At a moderate pace the difficulty of adjustment is so great as to be beyond the power of some learners. The following, from the *Adagio* of Beethoven's *First Sonata*, often has to be given up and the R. H. part adapted to the left, thus—



The last section of Chopin's great *C Minor Nocturne* (Op. 48, No. 1) has a number of groups of four against three slow enough to be played by the application of our formula, but this is rendered difficult by the fact that the melody is otherwise in broad common time with numerous syncopated crotchetts. The composer evidently did not expect that players would be equal to the rhythmic problems presented to them and has printed his quavers to be played unevenly (♩), to the great detriment of the melody. But just these points present the least difficulty and all good players play as indicated by the dotted lines in the following:



As before remarked, the principle to be kept in mind when playing three against two, four, or any other number of notes, is that the *three* is the ruling accent, whether it be the melody or the accompaniment.

In reasonable measure, they are not many important examples of the *three* which is about the most difficult and uncomfortable of these mixed accents, because there is no least common multiple. One can pardon the diverse combinations of Chopin's *Third Nocturne* (Op. 9), and the *16th* (Op. 55), which even an accomplished artist would attack, but not in his comparatively easy *Nocturne in A flat*, (Op. 32), such a passage as this—



It generally gets performed by the amateur as though he (or she) were intoxicated. I find the only way to take it (for ordinary pupils) is to make the second semiquaver of each group a quaver, so as to make a sextolet with a syncopation in it. When the pupil has learned it thus you can generally get her to reduce it to evenness, syncopation being always a weak point with amateurs.

When coming in groups of 7, 8 or more notes after three specimens of which abound in the *Third Nocturne* above-mentioned—the groups are never so slow as to require subordinate accent and therefore it does not present very great difficulty in the fitting therefore. It is not so much actual independence of longer as even shorter groups that is required, but the passing of arpeggios in all these different combinations may be practiced, but it does not seem to me that they help appreciably. Each fresh passage requires always to be memorized by the finger muscles, and that is all.

More Complex Measures and Irregular Groups

Where a group of five notes is treated as units of rhythm no subordinate accent is generally intended by the composer. There is a study by Cheery in his *Introduction to Rhythms* (Op. 636), which is intended for pupils of grade 2 or 3.



It commences and, thanks to the admirable way in which it is made to lie under the five fingers, is both easy and profitable to the juvenile pianist. But occasional groups of this character are to be met with everywhere and it is necessary to think of them as one strong accent followed by four weak ones, a rare, but by no means unusual, rhythm in the English language, as witness the words

naturalizing supercilious notabilities.

The almost unique and rather unsatisfactory example in Chopin's *F sharp Nocturne* (Op. 15) is too well known—



but passages like the following are common in the works of Scriabin. This one is particularly baffling because of the waywardness of the left-hand part.



There is one passage in Chopin's *D flat Nocturne* (Op. 27) which is perhaps as difficult as any, being the *ritenando* cadence to an already slow piece. The experienced player will keep the right hand part rigidly even, and by taking the left-hand skips rather easily, effect just sufficient drag to lose one semiquaver's worth of time in each group, the difficulty being to keep the "drag" evenly distributed.

Evenly-distributed

There is your right-hand accent!



But save in such a straightforward scale as this as a simple turn, as in Schumann's *Etüde*, I defy anyone to feel seven notes as a possible unit. A similar instance of the above might be called from Beethoven's *Variations in C Minor*, where no particular difficulty is found, but Scriabin's arpeggios of seven notes in itself and in *Eldest* seem to me very unrhymed. As to still larger groups of notes—11 and 13 are to be met with in Chopin, and here is one case in Beethoven:—

When these are performed groups of 7, 8 or more notes after three specimens of which abound in the *Third Nocturne* above-mentioned—the groups are never so slow as to require subordinate accent and therefore it does not present very great difficulty in the fitting therefore. It is not so much actual independence of longer as even shorter groups that is required, but the passing of arpeggios in all these different combinations may be practiced, but it does not seem to me that they help appreciably. Each fresh passage requires always to be memorized by the finger muscles, and that is all.

Discordant Accent and Rhythm

The simplest example of this is syncopation in one hand and ordinary time in the other. This was a pet trick with Schumann, who sometimes tied notes up without rhyme or reason. Those who know the last of his *Kreisleriana* or the *Allegro molto* of his *Humoreske*, will know what I mean when I speak of a drunken bass. The vigorous bass-notes are synchronized and tied in the most unexpected manner, forcing the accent a little earlier than it wants to be, with grotesque effect. But in his pretty piece, *Evening* (No. 1 of the *Fantasi Stucke*) he combines $\frac{3}{8}$ and $\frac{9}{8}$ times with very perplexing result.

These cannot be imagined as without subdivision, and are accordingly broken up as occasion demands.

There is one important case of irregular combination which demands mention here from the frequency of its occurrence. In a useful American book on playing two against three (*Playing Two Notes Against Three*, Chas. W. Landon), a passage is quoted from a study by Concone, containing the following:—



Now this $\frac{3}{8}$ was never thought of as anything but $\frac{2}{4}$, and it may be said that until the time of Chopin this and after a bar or two we cannot help feeling the bass is $\frac{2}{4}$ against a melody in three time.

Similarly, in the *Scenes of Childhood*, No. 10—*Almost too serious*—the ear refuses to believe that the melody can be synchronized throughout; such a thing is self-contradictory; consequently the bass always seems wrong.

that the semiquaver was always expected to be played, not at its accurate value, but at a triple-quarter. A whole book might be composed out of anomalous examples of this point, but I have only space to speak of two. In Schumann's first *Nocturne*, the second subject has a melody in $\frac{3}{4}$, while the accompaniment is really in $\frac{1}{2}$. The composer sometimes writes his melody $\frac{3}{4}$, sometimes $\frac{1}{2}$ and sometimes $\frac{2}{3}$, meaning the same note-value each time! In Chopin's *Polonoise-Fantaisie* (Op. 61) there is a vigorous bass melody in $\frac{3}{4}$ rhythm against triplet chords in the right hand. These could be played in their correct times, but 15 bars further on the passage comes into unison and the right-hand part is written—clearly proving the composer's intention to have been otherwise.



Combinations and Alternations of Duplet and Triple Time

Quintuplet time, save when very rapid, can seldom be kept as such; it is more usually a juxtaposition of 3 and 2 time. In the familiar instance of the Tchaikovsky symphony (2nd movement) it is unchangingly 2 followed by 3; in the pretty duet in *Gounod* when it is followed by 3 and 2 throughout, but there are many cases where the composer has purposely put the order with the idea of obtaining a $\frac{5}{4}$; this always tends to give a singularly special feeling to the music. There is indeed a violin sonata by Cyril Scott in which no two consecutive bars have the same time-signature, this being changed even for the last bar, which contains only one note; but one cannot regard such a procedure as anything but a freak. A common and very real difficulty is the close and irregular succession of duplet and triple time or accent, as in Wagner's *Meistersinger*:



which is hard to get even a trained orchestra to execute correctly.

The second subject of the *Allegro* in Chopin's *F minor Fantasy* has the same difficulty, intensified by the speed at a high speed. The tendency to convert all the twos into $\frac{1}{2}$ and all the threes into $\frac{2}{3}$ is quite curious. There are several of Scriabin's later pieces which seem quite devoid of rhythm, the composer having so mixed up both the note-groups and the time that there is nothing left to take hold of.

Discordant Accent and Rhythm

This simplest example of this is syncopation in one hand and ordinary time in the other. This was a pet trick with Schumann, who sometimes tied notes up without rhyme or reason. Those who know the last of his *Kreisleriana* or the *Allegro molto* of his *Humoreske*, will know what I mean when I speak of a drunken bass. The vigorous bass-notes are synchronized and tied in the most unexpected manner, forcing the accent a little earlier than it wants to be, with grotesque effect. But in his pretty piece, *Evening* (No. 1 of the *Fantasi Stucke*) he combines $\frac{3}{8}$ and $\frac{9}{8}$ times with very perplexing result.

These cannot be imagined as without subdivision, and are accordingly broken up as occasion demands.

There is one important case of irregular combination which demands mention here from the frequency of its occurrence. In a useful American book on playing two against three (*Playing Two Notes Against Three*, Chas. W. Landon), a passage is quoted from a study by Concone, containing the following:—

reality on abbreviated form of the above

etc.

The idea is that the melody shall appear to be syncopated all the way through, but the ear refuses to accept this and after a bar or two we cannot help feeling the bass is $\frac{2}{4}$ against a melody in three time.

Similarly, in the *Scenes of Childhood*, No. 10—*Almost too serious*—the ear refuses to believe that the melody can be synchronized throughout; such a thing is self-contradictory; consequently the bass always seems wrong.

(Continued on page 88)



The Case of Richard Wagner vs. Democracy

To be Tried Before THE ETUDE Readers as a Grand Jury

Should the Operas of Richard Wagner be Debarred in America Now?

The Managements of the Grand Opera Houses in America have Announced that all German Operas shall be debarred during the War.

THE ETUDE has carefully refrained from entering into any discussion bearing upon the propriety of discontinuing the performances of German musical artists in America during the present war.

As an American publication educational in its aim and contents, THE ETUDE pursues a consistent policy in all such matters.

There is a difference, however, between the music of Germany and the music of the past and the musicians of the present who may or may not be helping Germany through their earnings in America.

In England, some extremists have gone so far as to say that the works of Wagner are responsible for the present world unrest—that they have been the ferment which have been the greatest German psychological influence upon the present generation.

At the same time, Wagner concerts have been given in London during the war with great success.

Moreover, the music of the great German masters of the past is admittedly the result of phases of civilization from which those who inspire the Germany of today benefit.

If we were at war with England we would repudiate Shakespeare, Milton, Scott, Dickens, Thackeray or Tennyson.

Is it a part of our patriotism to renounce all the beautiful music that has come from Germany in the past in order to combat the enemy of the present?

Tire Etude is not deciding these questions. It merely propounds them. We would like to have the great number of our readers render a decision in

THE TRIAL OF RICHARD WAGNER

The Empire does not hold a brief for or against Richard Wagner. *Richard Wagner was unquestionably a German.* He was born at Leipzig, May 22nd, 1813. His parents were German.

It has frequently been contended that he was a Hebrew—that his maternal ancestral name was Adler. Mr. George Conneck, formerly Librarian of Congress, has gone to great lengths to show that Wagner was not a Hebrew.

Wagner's education was typically German, — Day School, Gymnasium and ultimately the Leipzig University.

Practically all of Wagner's youth was spent in the country of his birth, Saxony. Saxony was long the arch-enemy of Prussia. The Prussian army did not join with Prussia in the German Empire until Wagner was fifty-seven years of age.

Six of Wagner's Great Music Dramas (*Tannhäuser*, *Meistersinger*, *Rheingold*, *Walküre*, *Siegfried* and *Götterdämmerung*) are monuments of German life, tradition and mythology. His other operas (*Die Feen*, *Flying Dutchman*, *Lohengrin*, *Tristan and Isolde* and *Parsifal*) are also great.

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If we were at war with England we would repudiate Shakespeare, Milton, Scott, Dickens, Thackeray or Tennyson.

Is it necessary or advisable for the Federal Government to forego the time what one well known American critic has called "The grandest and most original musical dramatic compositions of all times?"

In a forthcoming issue of THE ETUDE we will print the brief for and the brief against this issue. For each brief we shall give

A PRIZE OF TEN DOLLARS

CONDITIONS

All briefs must be received before May 15th, 1918. All briefs to be in the form of personal letters to Tire Etude and no brief to be longer than 500 words.

Vituperative, irrational, fanatical answers will not be considered. THE ETUDE wants the same judgment of as many of its readers as possible.

In presenting the Prize letters in THE ETUDE the names and addresses of the prize winners if desired.

The number of replies pro and con will be counted and the number given in THE ETUDE. If you are interested and do not care to receive the prize you are requested to cast your vote, "yes" or "no."

Letters for Contest must be addressed to THE ETUDE, "Richard Wagner Trial," Philadelphia, Pa.

Richard Wagner Wrote in 1859 after Ten Years' Exile

"It is interesting that, upon an outbreak between Germany and France, I should be seeking refuge in the enemy's country. I am much afraid for the world—but German-Austrian reactionism a chronic, an abiding one."

Every ETUDE reader who so desires is requested to cast a vote in this Trial. If you oppose the production of Wagner's Operas under the conditions mentioned in America at this time vote "No." If you would allow their production vote "Yes."

Page 90 THE ETUDE.

the chord of the tonic against dominant harmony on the strings. It was in his final symphony, however, the mighty Ninth, that he dared to sound a discordant chord together with its resolution in a way that even the most venturesome modernist might hesitate to do. In this chord he heard simultaneously all the tones in the scale of D minor—D, E, F, G, A, Bb, C#:



Whatever the futurists of the future may do, it is evident that those of the present are really doing no more than follow to their logical conclusion ideas that have already been tested by the futurists of the past. That all do so as the result of divine inspiration is open to doubt—and after all the artistic value of a work is not determined by the "novelty" of the effects used, for if these were the case all the Beethoven symphonies and the Bach immortal "Forty-eight" would be on the scrap-heap by now. Nevertheless, it is a mistake to imagine that the ultra-modern musical thinkers are working blindly in the dark. Dr. A. Eaglefield Hull, whose remarkable work *Modern Harmony: Its Explanations and Applications*, most of the examples quoted have been taken, has made an eloquent plea for an open mind: "Let us admit," he says, "that the limitations at any rate are with us and that the so-called 'classicism' in having for their chief aim the expression of the eternal verities. If at times many of the terms given, for truth is greater than any of the terms in which we can express it. And as time goes on, truth is perceived to be wider and wider, and consequently presents an ever-greater challenge and an ever-increasing incentive to the artist to grasp more and more of it."

Two Familiar Mistakes

By Viola Albright

AMONG the commonly recurring mistakes that I have noticed are two, which while they might occur in either hand, seem specially apt to happen with the left, through unconsciously allowing that hand to be a laggard.

One of these consists in letting the last of a group of staccato notes become legato:



The other consists in making an unwarranted tie in the left hand in cases where a chord is to be quickly repeated—



In the first case, a sure cure is to make a very positive break between the last note and the next to the last, thus:



In the other case, practice of the left hand singly, together with a little added muscular alertness, will serve to correct the error.

Dazzing in artistic power is the greatest need of our country. Great music is great thought; no other thought has such perfect transmission. Who gets such perfect interpretation of his thoughts as the great composer? On this account I know of no other profession in the world which has so great a reward.—CHARLES W. ELIOT.

Adding Charm to a Child's Piano Study

By Aubertine Woodward Moore

The complaint of many piano teachers, in regard to the trouble they have in making their young pupils progress, is an old story. These teachers have lost sight of the fact that it gives a death blow to all interest to compel a child to do anything he sees no reason for liking. What they should do is not to make the child practice, but to make him desire to practice.

Almost without exception, a bright youngster will be readily interested in whatever appeals to his imagination or his understanding, and will do his own free will the thing that seems to him worth while.

Perhaps he has heard, even sung himself, numerous melodies he has enjoyed. If he could only see the connection between them and the exercises he detects, he would be more ready to do the work assigned to him.

There is the teacher's opportunity to make apparent that through these very exercises it is possible to sing to melody on the piano.

Seeking the Beauty of Tone

Making a strong point at the very start of having the young pupil listen to the tone each finger will produce. Explain to him the significance of tone color which has as many variants as any other color, and imparts to piano playing warmth and eloquence. Beautiful production beautifies the simplest, seemingly most uninteresting exercise, and when applied to the melodic exercises most readily obtainable, opens up a vast source of enjoyment.

It is pathetic to consider how many young pupils are expected, even forced, to devote hours after hours to purely mechanical work, without seeking beauty of tone, or any other form of beauty. When once the poor victim of this false system begins to listen to the tones he is prone to control them, and to bring about effects agreeable to the ear and to the fancy, his piano practice becomes so attractive to him that he need never be driven to it. Tone production is an essential part of a piano teacher's business, and luckily there exist noble examples of those who realize this.

Another excellent way of interesting a young pupil is to lead him to write notes precisely as he writes words in the primary school after he has been shown how to fashion musical notes and signs on ruled paper, with the pencil, before attempting the pen, let him take

some familiar melody (just now a patriotic song would be appropriate, "America," for instance), sing it softly, then pick it out on the piano, and write down the melody.

As the next step, ask him to write down the melody he has played the melody again and again, and learned in what key it is to be written and on what note of that key it begins, he feels a bit more confident. This confidence increases when he has spelled out the various intervals and can sing them as he writes them.

The same process should be applied to other tunes, and to the once hated, but now pretty well appreciated exercises. All this will fascinate a child and vitalize his every effort.

If added to it he is encouraged to devise little melodies of his own, built on the plan of fantasias, arias, etc., his exercises, the conquest of his interest will be complete. Creating melodies is a true form of self-expression and inner activity, and does much to stimulate the mental and artistic processes. This does not mean that it is expected to make a composer of every child; any more than that every child who writes a school composition is expected to become an author; it prepares him to comprehend the applications of others.

After the child has written his melodies, original or borrowed, it will be in order for him to fantasias, though in some cases ability in this line will not develop itself until later on. Even after he has learned the simple laws of harmony. The harmonization of melodies affords one of the most practical applications of a knowledge of chords and their treatment.

Not a Waste of Time

It may be objected that the busy piano teacher has no time for these efforts, but this is a fallacy. Ten to fifteen minutes out of each teaching hour will suffice for them, and more would be accomplished during the remainder of the hour than several hours could compass otherwise, because the piano would be bright and alive, instead of dull and dead.

Both the work of writing and that of tone production will add a charm to piano study which will make this so agreeable the pupil will practice for his own pleasure and neither teacher nor parent will have the slightest difficulty about his work.

Practical Thoughts on Modern Pianoforte Study

By the Noted Pianist and Teacher
Mme. Helen Hopkirk

ETUDE readers are advised to read Mme. Hopkirk's excellent article in the ETUDE for last November.

The Art of Fingering

THE Art of Fingering is a most fascinating study, giving the greatest opportunity for improvement; fingering must be devised to help the phrasing to help the rhythm, to bring the strong fingers to the forte for accentuation. A good, strong position of hand must also be aimed at in choosing fingering; avoid one that stretches and strains it. Fingering thought out in this way does not leave one but becomes part of the piece studied; so that, as long as the notes are remembered, the fingering will be also. Of course, to do this, one must disregard all the various fingerings of the various editions, which are sometimes good, sometimes very bad; but a rule not thought out on musical and pianistic lines, except by composers such as Edward MacDowell, who happened to be a pianist as well. The fingers can do much; but it is not a question of doing passages, but of doing them as simply and beautifully as possible, so that piano playing is natural and free. Again it is the principle that must be understood before it can be practiced. To always take the fingering marked in editions is often foolish, wasteful for affection and for care. It is loving reverence that makes us long for closer understanding of a composer, as so to share in his spirit, and be grateful for what he has given us. Virtuous acts are armed against superficiality, in attention and hurry, which have no place in the atmosphere of the great ones in music, whose utmost, deepest thoughts and feelings are free to all who have an answering vibration in their souls.

I like to see a student with some old, mended edition, because it has memories for him and he prefers it to a new one. I have some that I studied from when I was a young girl, and I confess to having almost a thrill every time I turned the pages in my hands and touch the aged, mellow pages that recall so many happy sensations to me. By these I was introduced to new worlds, full of lovelessness and charm, and I feel for them as if they were sentient and faithful, wistful for affection and for care. It is loving reverence that makes us long for closer understanding of a composer, as so to share in his spirit, and be grateful for what he has given us. Virtuous acts are armed against superficiality, in attention and hurry, which have no place in the atmosphere of the great ones in music, whose utmost, deepest thoughts and feelings are free to all who have an answering vibration in their souls.

Pedaling

As to pedaling, which cannot now be considered, it is well to remember that it, as well as hands and fingers, has a technique of its own, and a knowledge of how to obtain effect with it is indispensable. If it is felt that the way to artistic performance is thus a long and difficult road, let me assure you in my mind that there are two things which greatly shorten it. These are Enthusiasm and Reverence. We must not only love but know that there is no true love without reverence. Many of the old masters had to copy out laboriously the music they needed. It was not easy to get Bach's works until Mendelssohn's time. Nowadays, with all the cheap editions we perhaps get things with too little respect.

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The Phenomenon of "Blind Tom"

The Most Remarkable Instance of the Operation of the Sub-conscious Mind in Music

New Information Upon the Subject Supplied by "Blind Tom's" Teacher

MME. ANNA AMALIE TUTEIN

THE editorial in the October issue of THE ETUDE, entitled "The Dream Mind in Music," created so much interest and correspondence that the following fresh information upon the case of "Blind Tom" will surely give THE ETUDE readers much to think about.

This information was secured through Mme. Anna Amalie Tutein, who resides in Philadelphia for many years as a teacher of music. Mme. Tutein's mother is the granddaughter of a former French Ambassador to Copenhagen and was brought up in Denmark. She is a pupil of Nicls Gade, Edmond Neupert and Franz Liszt. She first heard Blind Tom when she was five years of age. Tom was touring Europe at that time under the management of "General" Bethune and was exhibited as a phenomenon. He was then seventeen and a half years old.

Before going to Mme. Tutein's narrative, it may be interesting to note some of the unusual circumstances surrounding the life of this historical musical freak who has since been the subject for discussion of both psychologists and musicians. According to published accounts, Tom was a little pickaninnny thrown in the模子 when General Bethune purchased the boy's modus at a slave market in Columbus, Ga.

The boy was taken to the piano plantation and first attracted attention by howling to the house whenever the piano was played. According to accounts, he was already blind, and had caused his own blindness by poking sticks in his eyes. He developed a remarkable ability as a mimic and could reproduce in an amazing manner most of the sounds he heard. When music was heard in the house, the little black child would creep up to the veranda and hide under the rose bushes until the music was over.

At the age of four, he ventured to the piano and commenced to pick out tunes. His master then got one of his daughters to teach Blind Tom. At the age of eight he was exhibited and thereafter he was taken to all parts of the world by his master. When the master died in Louisville, his manager exhibited him before William Henry Parker. Parker was an accomplished musician and was better known as "Robert Heller, the Magician." His master's instinct led him to see the possibilities of Blind Tom, in a day when freaks of any kind were valuable assets. Accordingly he spent a great deal of time in coaching Tom in a larger repertoire. Thence, Tom and his master went to Washington, where Colonel Henry Watterson became interested in the youth, and with his Southern enthusiasm, did much to advertise the phenomenon. When Tom died in 1908, Watterson was moved to write the following eloquent account of him:

What Was It?

"What was it? Memory? Yes, it was memory without doubt; but what else? Whence the hand power that enabled him to manipulate the keys, the vocal power that enabled him to imitate the voices? What was he? Whence came he? Was he the prince of the fairy tale, held by the wicked Queen of Hearts? Was he any beauty, even the Heaven-born Maid of Melodeon to release him? Blind and Black-blown even as Erebus—idioty, the idiocy of mystery, perpetual frenzy, the sole companion of his waking visions and his dreams—whence came he, what was he and wherefrom?"

It should be explained that Blind Tom was at that time astonishing people with his vocal imitations quite as much by his keyboard imitations. His natural voice had a deep "guitarish" bass and his favorite song was Rodolphe's Cradle in C Minor. He had, however, a very good soprano voice, from all accounts, and could imitate a soprano with amazing tones. He is reported to have heard many of the leading statesmen in Congress and could therefore repeat their speeches with the vocal inflections so accurate that he

was totally ignorant of musical relationships, as may have been claimed. He would ask me whether a note was a whole note, a half note, a quarter note, an eighth note, a sixteenth note, etc. He also knew the names of the pitches A, B, C, D, E flat, etc., and had absolute pitch of unfailing accuracy. It was impossible to hold an intelligent conversation with him upon any subject. He spoke mostly in monosyllables. After some experience with him, I came upon a peculiar manifestation of his mind that surprised me. If I asked him a question as simple as "What is your name?" he would answer politely "Yes." I knew that he had not the least idea what I was saying, yet if he uttered harsh, hissing sounds like the escaping steam of the locomotive, at the same time apparently undergoing a great emotional and nervous strain, I knew that he understood and that the music I had played had been photographed in his musical camera stored somewhere behind the screen of imbecility.

"When he was not engaged in playing or listening, eating his favorite pastime was drawing circles with his hands upon the floor. Time and again he would draw circle after circle in a manner that was pathetic. During this he would stand upon one foot. He rarely said anything except what pertained to music. He was a full-blooded Negro. His name was reported to have been Thomas Wiggins.

Blind Tom's Compositions

"Blind Tom's own compositions and improvisations were astonishingly interesting and often very beautiful. He played a piece called *The Rainstorm*, which was composed entirely from ordinary. His playing was expressive and for the most part very accurate. He never seemed to forget and could play such pieces as the *Sonata Pathétique* (which he learned from Germany) with surprising skill. His technical exercises were limited to a very few simple things that General Bethune's daughter had taught him. His playing was not merely a mirroring of the playing of others. He put in his own expression and exhibited much individuality. His octaves were very fine and clear and his great physical strength and elasticity made his playing forceful. It is a great mistake, however, to compare Tom with Franz Liszt. Liszt was, of course, an incomparably brilliant and intelligent player, and his playing was second to none. Tom, however, did play well and even better than many white contemporary pianists who made great pretensions and who took years to learn what Tom could learn in a few hours.

"How amazing this phenomenon may be judged by the following fact that I could not myself believe possible; that it had not been performed before my own eyes with a child whom I had taught myself. When I had finished teaching him the solo part of the Beethoven Third Concerto, he seized me by the back of the keyboard and playing the entire Concerto standing in that position. In other words, his right hand played the left hand part and his left hand played the right hand part.

"In his day, people regarded Tom merely as a great freak, as to his identity was. Nowadays, people realize that he was a most remarkable person, interesting because it was a marvelous manifestation of the subconscious or dream mind as differentiated from the conscious mind. Tom's mind, that is, his conscious mind, was just about sufficient to move him from step to step, and the child-like person who has to be fed and cared for. I have told of his great struggle to keep him clean. He was indeed removed only a few degrees from the animal, in that he could not speak (in a very circumscribed fashion), could laugh and cry, and do some of the other things which human beings train themselves to do. When this is said, his control of his body through his conscious mind—the diamond in the swine's mite. That it was

something quite different from his conscious mind is shown by those strange indications of receptivity manifested by strange hissing sounds when his sub-conscious mind was working. This, according to reports, occurred from his earliest childhood. Stored up in his mind were many of the greatest treasures of music. It was also creative, in a limited and somewhat pathetic degree. That is, Blind Tom could compose. His compositions did not represent great masterpieces of harmony, form or counterpoint, but they indicated a desire to make new musical compositions. For the most part they were improvisations, and as far as my own quite extensive familiarity with musical literature goes, very originally, would play for hours at a time, occasionally into one of the great masterpieces, and then going off into his interesting improvisations. That Tom knew the compositions he played by name, and could play them at command, indicates another form of intelligence with which he should be credited. But it was a kind of intelligence like that of putting a new record on a talking machine.

"Tom is gone and his music with him. His case now is in the annals of the psychologist rather than in musical history. He showed, however, how seriously the teacher should regard all music that the child is permitted to hear. Probably all of us have subconscious racial minds and are recording impressions without knowing it. These subtle influences may be as powerful as those we receive in our conscious minds. This points to the great value of good concerts and plenty of them, the use of much good playing at the lesson hour and the value of the sound-reproducing machine."

Stroke Position

By Maurits Leefson

(The following article, as we well-known, Holland-American pianist and teacher, embodies the truth which is of especial interest to teachers, students and friends of piano playing. It is a minute discussion of fine points in touch.—EDITOR OF THE ETUDE.)

There is an old story of the learned man who went out in a rowboat with an ignorant mariner, and was greatly shocked to find how dreadfully ignorant the sailor was of astronomy, mathematics, botany, physics, and other sciences. A stone arose out of the sea, "Can you swim?" shouted the sailor. "No," answered the savant. "Then, where do you go with all your learning?" answered the boater, as he swam off to the land.

Very often teachers make a great bother over the intricacies of touch and omit entirely some of the great essentials. One of these essentials is the matter of holding the fingers in stroke position. This refers particularly to the hand which should be quiet while the other fingers are playing. Watch the average pupil playing a trill with the second and third fingers, and what do we see—the fingers that are not playing wave around in the air, like the claws of a raven. This waste motion stands in the road of real progress.

When playing a trill, hold the fingers only those muscles necessary to accent or move the fingers designated should be employed, while the fingers not in use must remain in quiet stroke position.

In my experience I have been particularly strict in having the pupil observe and be guided by this very important point of fundamental technical training, with the result that the most rapid progress consistent with thoroughness and efficacy is attained.

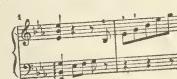
Simple as this may appear, it is most important. Once a young lady told me who had been studying fifteen years. She was in despair because she could not make any progress. Indeed, this had affected her health so greatly that she was in a neurotic condition much of the time. The whole trouble was in its beginning, its continuance and end in the hand. My first effort, therefore, was directed toward strengthening the hand, the forming of a correct playing position, the creating of a freedom and an independency of the muscles. In view of the fact that her fingers sagged or broke apart at the knuckle joints and when a particular digit or set of digits were not engaged in actual playing they sprawled about, uncontrolled under the palm, or were magnetically in the air, the correcting of this was by no means an easy task. However, with properly trained, her pianistic progress was rapid and her health improved (due to the elimination of nervous strain), so that she gained both in artistry and physical strength.

The Distribution of Notes Between the Hands

By Robert W. Wilkes

SURPRISING and gratifying results may sometimes be obtained in a difficult passage by the simple expedient of changing the distribution of notes as given by the composer—or, of course, being careful not to change in any way the style or expression of the passage. Very often a little change of this kind will make an otherwise difficult passage run very smoothly.

In the *Symphonies*, by Bachman, we find—



A change in the distribution of notes not only makes the passage easier, but also will enable the player to accent the first Eb in the second measure, which note as it comes alone on the first beat, should be accented to preserve the rhythm.

It will hardly be necessary to remind the reader that, with the tempo given, the tendency is not to accent this note, but to accent the following note, the G, which is played by the passed-under thumb.

Either of these two fingerings may be used instead—



Of course, the two similar measures which appear just previously should receive the same treatment.

In Chopin's most popular *Polonaise*, Op. 40, No. 1, we see this passage—



It is difficult at the cross marks to move the thumb of the left hand from the Bb of the octave in the short time given. The passage becomes easier and also more effective if the octave is broken up, the upper Bb being played by the thumb of the right hand. So also in the measures immediately following.

In Chamaille's *Pas des Amphores*, we find on the first page this measure—



The difficulty is found at the two crosses. The thumb after playing the Eb of the chord has to make a quick

Maxims from Masters

"When sufficiently advanced, do not stop his playing on account of little mistakes, but only point them out at the end of the piece. I have always followed this system, which quickly forms a musician."—BEETHOVEN, in a letter to Czerny.

"Use no mechanical aids in practicing, nor even the dumb keyboard, although, with very careful use, that is not without value. Strength will come in time; but do not try to hurry nature!"—FRIEDRICH WIECK.

"The left hand is the conductor, it must not waver, or lose ground; do with the right hand what you will in so many words!"—FERDINAND HILLER.

jump to B. The trouble vanishes entirely if the two Eb's are played by the thumb of the left hand.

In Sinding's *Friglingsrauschen* there is a passage of two measures that is written for the left hand alone, but which "lies" very poorly for that hand. I refer to—



Anyone who has tried to play this passage as written must have had great trouble in trying to make it run smoothly.

But the passage becomes comparatively easy if it is taken mostly by the right hand, thus—



Except in the very simplest pieces, the hand has to be moved from one part of the keyboard to another. Of course, the quicker the hand has to be moved to the new position, the more risk there is that a wrong note will be played. Therefore, if there is any choice in the matter, we should change the position of the hand when the change has to be done quickly and should so finger that the hand is moved when most time is available.

An illustration may make my meaning clearer. The following fingering would be so unwise that practically no one would attempt it.



The mistake, of course, would be in using the thumb on the second G, as with this fingering it would be difficult to play the chord correctly and on time. The obvious remedy is to use the fifth finger on the second G. By using this fingering the position of the hand would be changed, not as before in the time of an eighth note, but in the time of a double dotted half.

In an arrangement of Brinkmann's *Remember Me* we find this passage—



The position of the hand is changed just before the chord—in the time of a thirty-second note. It will be seen that the thumb has to make a very quick jump from E to B. If this fingering is used, would it likely either to play the chord too late, or to play the chord incorrectly or to leave out the E?

The improvement I would suggest would be to play

With the fourth finger instead of with the thumb, in that case, the hand would have more time to move down—changing its position in the time of a dotted sixteenth instead of in the time of a thirty-second.

Then he recalls to the reader's mind how many public performers can acquire themselves creditably in some brilliant bravura piece, yet are unable to play decently a quiet *Nocturne*, because it requires the finer details of touch and tone which are beyond the player's grasp. The most accurate technique needs to be qualified by the refinement and poetry of touch and taste, he affirms, before it becomes artistic. In other words, thought vivifies mechanism into technique, and technique becomes artistic when it is exalted by the warmth and glow of a beautiful tone, produced by a touch that cannot be fully explained.



From Mechanical Foundation to Artistic Triumph

By AUBERTINE WOODWARD MOORE

Very few students realize how firmly fixed upon a strong mechanical foundation is all artistic achievement. Whether this is acquired intuitively, as some geniuses seem to acquire it, or whether it is acquired after long and laborious practice, as Beethoven and Paderewski acquired it, makes little difference—the foundation must be there before one can climb to artistic triumph.

What of Touch?

MANY theorists draw a distinguishing line between mechanical dexterity and technic. To the requirements of the former they assign the training of all members used in piano forte playing, and to the latter the application to musical composition of the skill acquired.

In his valuable work, "The Aesthetics of Piano-forte Playing," Dr. Adolf Kullak expresses his doubts of the feasibility of this distinction. He esteems it unnecessary, as well as impractical, to attempt any sharp demarcation between two forces which are so dependent upon one another.

"Where does mechanism end?" he asks, "where does technic begin?" His answer is implied in the statement that he considers the two inseparably connected. To attempt to part them, he affirms, would make it incumbent upon mechanism to abstain from practical examples, because in the smallest combination of tones lies the germ of a musical composition. A course of practical studies without examples for application would be unstimulating, therefore unprofitable.

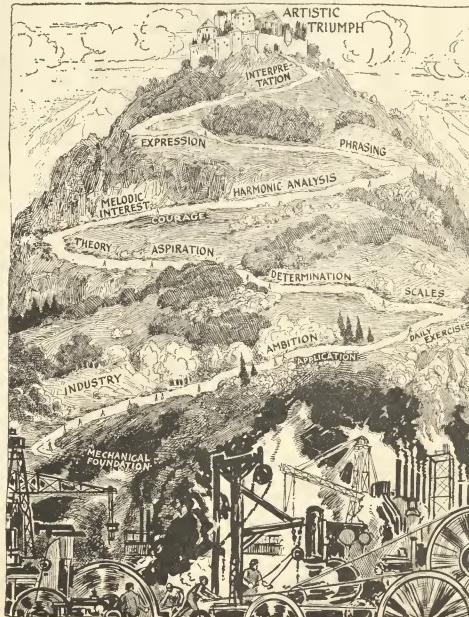
Mechanical training is indispensable to piano-forte playing. To technic it comes in the same relation as form to substance, neither of which can be conceived of with a separate existence. Correct mechanical training is a prime essential. Where there are stiff joints and awkward movements, the most exuberant fancy cannot transform mechanism into art.

Commenting on the views of Dr. Kullak, here given in brief, A. F. Christiani, in his highly to be commended volume, *The Principles of Expression in Piano-forte Playing*, makes some illuminating remarks. In reply to Dr. Kullak's queries, he says: "Mechanism ends where thought is added to it. Technic begins where mechanism has already attained a certain degree of perfection."

He tells of a critic who defines technic as the ability to strike the greatest number of notes in the smallest possible space of time, and quotes Köhler as saying: "Even bad pianists can play quickly."

Then he recalls to the reader's mind how many public performers can acquire themselves creditably in some brilliant bravura piece, yet are unable to play decently a quiet *Nocturne*, because it requires the finer details of touch and tone which are beyond the player's grasp.

The most accurate technique needs to be qualified by the refinement and poetry of touch and taste, he affirms, before it becomes artistic. In other words, thought vivifies mechanism into technique, and technique becomes artistic when it is exalted by the warmth and glow of a beautiful tone, produced by a touch that cannot be fully explained.



must ever be deprived of the highest manifestation of beauty.

It is an interesting fact that this inborn quality of touch is wide-spread among pianists of Slavic origin. Curiously enough they are little inclined to recognize it as peculiarly their own. Those among them who are teachers are apt to find no reason why they cannot lead their pupils to produce the same tone that glorifies their own playing.

A Polish virtuoso whose touch produced the most entrancing effects, said to a pupil: "Your tone is bad. Why do you not cultivate a touch like mine, as I have shown you?" After faithful effort the pupil succeeded in gaining a pretty fair imitation of the master's touch, yet it was but an imitation, no more the same as the original than a spurious stone is like a sparkling first-water diamond.

Quality of tone in piano players depends not alone on the manner of striking the keys, it demands the tender fostering of the Divine spark, which is implanted in every human breast. In some natures it seems well-nigh impossible to kindle it into a match that may all feel. Still, one can never tell when a vividizing breath may awaken dormant power. Let everyone strive to the utmost to develop the deeper inner life, and the results may prove surprisingly gratifying. Whoever cherishes within something to express will find the demand for self-expression imperative. Even though a glowing, wonderful tone may not be attained, that which is delightful may be realized. The experiment will certainly be found worth trying.

Mechanism — Technic — Tone. These three are essential to the best piano-forte playing; but the greatest of these is tone.

Dr. William Mason, in his famous work, "Touch and Technic," lays more stress upon tone as elicited by a beautiful touch than he does upon anything else. Practically all of the masters of pianism of the past have realized that beautiful tone was after all the combination of a fine musical sense combined with careful and continued training to all the necessary phases of touch and technic. Doctor Mason also speaks of the "God-Given" tone, but at the same time he infers that this is not to be secured in its perfection without a great deal of intelligent practice.

The most important thing, however, is to realize that without a beautiful touch all piano playing is meaningless. How it is based upon mechanical foundation is symbolically shown in the accompanying illustration.

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Musical Expression

By Jaroslav de Zielinski

We hear so much talk about musical expression, about stress on the significance and impressive indications of ideas and sentiments in music, that naturally enough one turns toward an elucidation of this golden axis which turns the aesthetic of harmony.

Careful consideration of the word will reveal to our intellect three requisites, viz.: correctness, intelligibility and beauty.

Accurate reading and a strict observance of rhythm would come under the head of correctness. Correct reading is not so easy as generally supposed; every musical idea of any consequence calls for its own peculiar execution, and as accurate and clear reading must precede musicality, long and unremittent practice is essential; and coupled with it also, an absolute eye-appreciation of the sounds represented by the notes that are being read.

Technique, i. e., hand discipline in the execution of intricate passages, is the result of continued earnest upon study. Simple compositions must not be looked upon with disdain; for very often they are the most difficult; while the execution of difficult music is generally dependent on vocal and instrumental dexterity, a profound appreciation of simple music, and its beauties is indispensable. The country is full of singers and piano-pianists, violinists, violoncellists and conductors included—who can excel as such persons who are incapable of doing justice to the simplest hymn, ballad or romance.

Having acquired correctness in playing or singing, we look for intelligibility, an understanding which makes it possible for an interpreter to make an impression.

Make Every Note Distinct

Every note, whether played or sung, should be given a distinct outline, and with singers, many of whom fall in this class, the tones should be as full and round as possible, not necessarily loud. The best proof of this assertion can be drawn from the records of the most eminent of them, of a simple, unpretentious song. Every note of its will open immediately in acknowledgment of its influence, and whether English, French, Italian, German, Russian or any other language, the words must be given with appropriate expression, guarding against feelings and unintelligent articulation. Just as in instrumental music, the diction should be clear and expressive of the composer's intentions. If one plays Bach or Rameau, or any master of the olden times, it should be in a simple spirit or clavichord, and if transposed, it becomes reconstructed, dressed in a new garb, almost lost in the maze of new harmonies; zide Busoni, Boszovitz, and above all, Godowsky's fascinating Renaissance pictures, which, because of their difficulty, the amateur with good sense than presumption, has not yet assailed.

Who can appreciate the beauty of form, design and harmony, and a knowledge of understanding a melody and its many shades, can read from phrase to phrase the spirit of the piece he is about to perform. The inaudible use of the pedal in piano pieces to follow a two successive single tones or chords, to sustain a suspension, to sustain a single part, inseparable in the legal polyphonic style, is an art equal to beatiful artistic piano playing. Many are the requirements of a performer who merely executes what another has written, and if he interprets, he should not soil his hands or waste his voice on what is erroneously called "popular music," music devoid of natural expression, worthless stuff that should be buried in the same manner as a cross-road.

Considering that the number of composers is ever on the increase, just as to the color of tonalities might not suffice, since often we come across a triumphant outpouring written in a tonality expressive of unshod devotion, contemplation of heavenly things interpreted in the key of E flat major, its three flats the Sacred Trinity. The great composers—not necessarily all—have expressed the following keys the intentions assigned to them:

What the Keys Suggest

C major suggests innocence, simplicity, the artlessness of childhood.
F major, mild pleasures, repose.
B flat major, happy, tranquil love, peace of mind, hope.
E flat major, the key of love and devotion.

A flat major, effective in tones of truth, corruption, judgment and certainty.
D flat or C sharp major, expressive in sorrow as well as in joy. (Very few traits of character or sentiment can be depicted by the sound of F sharp or G flat, it leads itself here to the five fingers of a pianist.)

B major, expressive of violent excitement, fierce passions. (This key is much neglected in account of its apparent difficulty, though in truth no key is more difficult than another, and in this it is almost ideal, wonderfully expressive, particularly facile for clarinets in A.)

E major, exultant, laughing, joyful.
D major, cheerful, happy.
D minor, the key of songs of triumph, hallelujahs, shouts of victory, (introductory symphonies, marches, festival hymns, etc., are written in that key.)

G major, considered the ideal key for elegies, idylls and rural scenes.

As to the minor keys:

A minor expresses gentleness and safety.

D minor, "the spleen of the vapors."

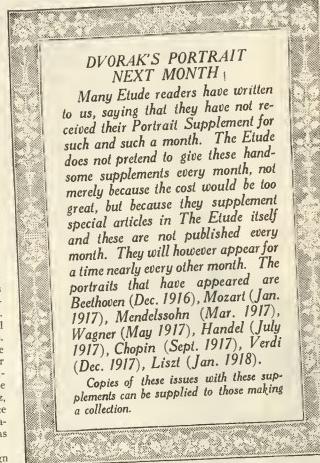
G minor is expressive of rancor and despair.

C minor, expressive tender reprods., declaration of love, anxious expectation.

F minor, expressive of sorrow, funeral lamentations, groans, etc. (Grieg.)

E flat minor resounds with mockery of heaven and earth.

B flat minor gives a feeling of dread, despondency, anguish. The tones for the speech of ghosts.



DVOŘÁK'S PORTRAIT
NEXT MONTH!

Many Etude readers have written to us, saying that they have not received their Portrait Supplement for such and such a month. The Etude does not pretend to give these hand-some supplements every month, not merely because the cost would be too great, but because they supplement special articles in The Etude itself and these are not published every month. They will however appear for a time nearly every other month. The portraits that have appeared are Beethoven (Dec. 1916), Mozart (Jan. 1917), Mendelssohn (Mar. 1917), Wagner (May 1917), Handel (July 1917), Chopin (Sept. 1917), Verdi (Dec. 1917), Liszt (Jan. 1918).

Copies of these issues with these supplements can be supplied to those making a collection.

FEBRUARY 1918

Beethoven and Count Rasoumowsky

The cover of The Etude for this month shows an excellent picture of Beethoven conducting a rehearsal in the home of the Russian Count Rasoumowsky, with our old friend one of the most generous, cultured and wholly likeable of Beethoven's noble patrons, Count Rasoumowsky, who as Russian ambassador remained at his post in Vienna some twenty years, meanwhile devoting his leisure hours to the encouragement of musical art. To him Beethoven dedicated three of his finest string quartets (Op. 59, Nos. 1, 2, 3), in which the composer employed several themes from Russian folk-songs, out of compliment to his patron's nationality.

For several years a party of excellent players met regularly at the Rasoumowsky residence to practice string quartets. In 1808, this party included Schuppanzigh, first violin; Weiss, viola; Linke, violoncello, while the Count himself played second violin, but from time to time there were changes in the personnel. In the picture on the cover of this month's Etude the violinist is Krahl, on another occasion it was Romberg. One Sina, too, occasionally played second violin in place of the Count.

Beethoven was on familiar terms with all the players, and with Schuppanzigh in particular, he often bantered jokes, sometimes of a rather rough order. For instance, he made up an absurd little comic song, poking fun at Schuppanzigh's increasing embonpoint: the words begin:

"Schuppanzigh, ein Lump, ein Lump!"

The Quartet in F (Op. 59, No. 1) is the one which the illustrious Bernhard Romberg is said to have thrown on the ground and trampled as unplayable. He had appealed to Beethoven to rewrite a certain passage which he complained "did not lie within his hand," but Beethoven only answered sternly "it must lie," whereupon Romberg's temper got the better of him.

The fingering of the 'cello was not to well systematized in that day: at the present time the party would not offer any sensational difficulty to a professional violinist.

The fact that, in addition to the four string players, a lady pianist appears in the picture, calls for a word of explanation. It was a common recreation up to about the middle of the nineteenth century, to use a piano in connection with a string quartet, at least at the first performances. This did not, however, concern what would be properly termed a *quintet*, as the piano had no independent part, but merely played from the quartet score, doubling the parts of the stringed instruments. The true Piano Quintet, of which Schumann has given us so noble an example in his work of that name in E flat, was a later development.

Constant Finger Activity

By Wilbur Follett Unger

SUMMED up in a few words, from a physical standpoint, life consists of motion. Death is a cessation of motion. Now to keep up technical fitness, it is quite essential to keep in motion those parts of the body which are used in playing: i. e., the fingers, wrists and arms. When we rest for any length of time between "practices," we all notice a resultant stiffness or rustiness in our technique. No machinery remains long in idleness without becoming rusty and stiff. Any engineer will tell you that it is good to have a machine to be kept in motion; mind you, I do not mean that it should be "run to death" nor placed under a strain, but kept to a normal amount of action, to keep it in working order.

A once great pianist used to keep moving his hands and fingers constantly between times of actual practice, even going so far as to "practice" on the back or shoulders of a nearby friend, while waiting to go on the stage, just prior to a recital.

While it is certainly necessary to make such familiar use of the shoulders of our friends, it would be an excellent plan for all piano students to conserve their time (and, incidentally, the ears of other people) by doing much chair-arm and table work between times.

The simple principle of the five-finger exercises, like this—



will help a great deal if practiced continuously as one sits in a chair, at the dining-table, or riding in a car.

(The answers will appear next month.)

FEBRUARY 1918

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Recital Aversion

"I had such an aversion to concert playing that I chose teaching in preference. Is it to my disadvantage? I have no pupils' recitals, and yet I have numerous pupils. I keep busy in my piano room much better when I have the recitals. My teacher never taught me to play in public, and I have been generally superficial. I can't get interested in giving her showy music." Says she is going to next fall, "I can imagine her changing an old dress, and when she is examined there, is there anything I can do to arouse her interest?"—H. B.

Superficiality

"I have a pupil who plays fifth grade music with feeling and technique. She has a distaste for scales and arpeggios, will not learn the minor scales, and is generally superficial. I can't get interested in giving her showy music." Says she is going to next fall, "I can imagine her changing an old dress, and when she is examined there, is there anything I can do to arouse her interest?"—H. B.

There is nothing more widespread than superficiality. Its ramifications penetrate everywhere, adding difficulty to the prosecution of every serious work, or the endeavor to interest the public in anything that is on a higher level. It is universal and overwhelming, and is a sort of quasi-disease which can only be overcome by continual exertion. The only external force that can be applied is the awakening of a strong ambition to encompass some desired result, something on which the mind is fixed.

In your case you seem to be suffering so far as this pupil is concerned, with a lack of respect for the opinion or advice of anyone close at home. The tried proverb about the homeless person is based deep in human nature, and during all the ages no way has been found to eradicate the feeling. There are many things in human experience that every person has to discover for himself, and this seems to be one of them. Enormous sums are wasted, and unlimited time spent, in foreign elementary study that could just as well be done at home. Heavy living bills and costly tuition in order to learn things that should have been acquired from the home teacher. Many students have gone to Europe with just enough money to last them a year. When they return home, in attainment they have just reached the point at which they should have started in their foreign lesson, and all of which could have been acquired at home. How like Brahms to the same uncomfortable experience. She will go to the "famous conservatory," and pay a high price to some teacher to give her the information, and train her in the technical passages that she should have learned at home, besides having to meet all the living expenses. The most valuable information and training she should receive from that teacher will not be touched upon for the reason that she will not be ready to receive it. Advanced aesthetic training is what she should be ready to receive when she leaves you. I have had so many musicians say to me:—"If I had only had a teacher to guide me in all preliminaries before I left home. Then I could have spent all the little time I had on advanced virtuous work." As it is I had to come home just as I was ready to begin on the sort of work I thought I was going away to obtain." Thoughtless have delivered themselves of this cry of woe and regret.

I know of nothing you can do for your pupil except to help her in possession of these facts, try and make her realize their truth, and also the necessity of being thoroughly versed in all the technical routine of ordinary piano playing, such as scales, in all forms, arpeggios, octaves, etc. In selecting music for her try and choose pieces that are of a high character, even though "showy." The development of her taste for Bach, Beethoven, Brahms, Schumann and others will have to be very gradual. The most superficially attractive pieces from such composers will have to be selected first. If you can accomplish nothing after all your efforts, and still have done well, your responsibility is ended. You are not blamed for that the pupil will not receive. If, as many others have done, she takes the most expensive way in which to acquire her education, that will be her loss and not yours. You have put out the warning signals, you can do no more. The consequences she will suffer will not be yours.

"I have a pupil who plays fifth grade music with feeling and technique. She has a distaste for scales and arpeggios, will not learn the minor scales, and is generally superficial. I can't get interested in giving her showy music." Says she is going to next fall, "I can imagine her changing an old dress, and when she is examined there, is there anything I can do to arouse her interest?"—H. B.

THE ETUDE



Success in Teaching Sight Playing

By Dr. Henry G. Hatchett

SYSTEMATIC training in sight-reading of music is perhaps the most important single item in a musical education. In literature it is not the spelling of words, the conjugation or the writing and delivery of lectures that counts, but the range of one's reading. So music, not diligent practice of techniques, or even polishing of concertos, or painstaking memorizing of a limited repertory, but familiarity with the output of the world's musical thought through personal examination of honest examples is what qualifies one to fully enjoy the art, and rank as an educated musician. Such knowledge can be acquired only by reading music as one reads books. To learn so to read music it is necessary that one should practice sight-playing.

The feature of prime importance in teaching sight-playing is steady timekeeping. Collect time selection does not matter much; rather let us take *Vivace* to mean *Largo*, to mean *Andante* or even *Adagio*; but whatever the time adopted, be sure above all else that it is maintained steadily. If it is too fast, as is often the case, it will be necessary to make a change it for a slower time—the time should be chosen so as to reduce mistakes to a minimum—but whatever the time selected insist upon steady adherence to it.

The Ensemble Class Indispensable

The best way to secure steady timekeeping in sight-playing is by means of an ensemble class of considerable size. There is safety in numbers, and no class that can be accommodated with room and pianos is likely to be too large. A stock bairge urged against ensemble classes is that mistakes are likely to be made by individual members. Mistakes are likely and are not good. Uncorrected mistakes do go on to infect bad habits. Falts in individual playing, if unrecognized, tend to render certain the finer discriminating powers of the ear, as recognized in individual playing they are almost certain to cause the player to stop for correction, and that stopping, stammering, stamping, is not only detrimental to the study of sight-reading, it is a fault in itself worse than the whole tone it strives to correct. But the player of a whole neither makes a mistake nor stops. Each individual will of course make plenty of mistakes—it is perhaps conceivable that two or three members of a class might possibly make the same mistake at the same instant. But if the piece is taken in a well-chosen instant, the class as a whole will play correctly, and the individual's mistake will be drowned in the general accuracy. Offensive false tones that bear in mind the害ness, and the culturist's tendency to turn aside from the many business in hand will be overcome by the persistence of the class playing. Have, therefore, as large a class as can be accommodated and accommodated.

Some practice houses have the rooms all opening out of a central hall, and by facing all pianos one way

From Flats to Sharps

By Mrs. John Edwin Worrell

OCCASIONALLY one finds it necessary to transpose a hymn-tune that is written in flats, a half step higher. To illustrate how to do this let us take a tune in C key of D flat and raise it a half tone.

The first step is to learn the signature of the new key. To do this we subtract B flat's signature (two flats) from 7 and get 5. This means that the new key has five sharps and one flat B natural.

The second step. Mentiably change the signature from two flats to five sharps and proceed as though written in the new key, then, if any accidents occur, consult the following rules:

1. Cancel all accidental flats, i. e., read them as naturals.
2. Double all accidental sharps.
3. Cut in two all double flats.
4. Sharp all accidental naturals.

These rules may seem complicated at first sight, but the student will find that

and drawing them all into the hall for the class lesson, or at least bringing them to the doorways of the several rooms so that the teacher can catch the eye of each pupil, provision can be made for a large class. Pianos equipped with extra large castors, and the students themselves can then easily do what is necessary. Instruments may be necessary. But here a care so to arrange matters that there shall be a strong clear light on each page of music will let the ensemble class put a strain upon every pupil's eyes. Some teachers can accommodate their four pianos in a single room specially built for the purposes of the ensemble class, and with these it is perfectly feasible to associate several sets of claviers—in fact it is desirable to do so. And by all means include in the class membership any students of violin or other orchestral instrument that are available.

After playing through a piece or movement the pupils should exchange places—those that were playing davories now going to the pianos, those that had been playing *primo* now going to *secondo*, those that had poorer pianos now going to the better ones, those that were placed where it may have been less convenient for the teacher to get to them now going to more favorable places.

Such removals should be frequent

during the lesson, and at successive lessons the "team" should always sit together. If there are more places than pupils it will be well to give each pupil a separate piano even for duet playing—the teacher can often profitably occupy the vacant seats in turn.

What Arrangements to Use

The music to be studied should consist of standard works arranged for eight hands, four hands and two hands. The class is supposed to be composed of students of more or less advanced age, but there is no necessity for restricting the membership to those of about equal attainments. If the solo arrangement of the piece is too difficult for any player, let that student take a part in a four or eight-hand arrangement. If the student cannot play from both staves with two hands, still staff played either with one hand or two hands may still be possible, as some other pupil supplies the missing staff at the same or another piano. If the student cannot play all the notes even for one hand, then some of them may be skipped; all will yet be lost so long as the student makes an honest effort to play some of the notes, always at the proper time. It certainly is not desirable to teach the player to fragment, or to make mistakes. Let it be bear in mind what is the purpose of the music. We are not now working specifically the art of piano playing or at the interpretation of music, but at a special accomplishment. The portions played without mistake, even though brief and fragmentary, may be regarded as steps taken on the road toward expert mastery of the

Will There Always be Pianists?

By Earl K. Tinsla

he rarely, if ever, has use for all four flats in any one hymn-tune.

The key of C is not, strictly speaking,

a flat key, but it falls under these rules

and must be included. The scale of its

new key (7 sharps) falls on the same

piano keys as the D flat scale, but in

transposing it into F we must think

sharp.

When raising from F to E sharp every

note of the scale is raised except B.

This is the exact reverse of the F natural

scale, where B is the only altered note.

Practise first on hymns containing as few accidentals as possible. When raising a hymn-tune from flats to sharps always think *wish hill* when accidentals occur and it will help to fix the rules in mind.

In every case, to find the new key,

subtract the signature from 7.

By exactly reversing all these rules, one

may transpose equally well from flats

to sharps. The soft tones of a flute, carried into the tenor and bass compass in the larger sizes, but it, too, was too soft for effective use. The *Viola da Gamba*, *Viola d'Amour*, *Flagoleot*, *Harpsichord* and several other instruments of former good standing (we have grouped them regardless of classification), were all too soft to hold their own in the presence of violins and other more incisive-instrumental instruments of the modern orchestra.

There appears to have been a sort of survival of the loudest as well as of the fittest. Who shall be bold enough to predict immortality even for the pianoforte? The only thing in musical composition that seems practically certain to go down to future ages unchanged in its medium of performance is music for unaccompanied human voices.

DANSE NORVEGIENNE
No. 3

THE ETUDE

Page 97

A delightful, characteristic folk dance, fresh and original. Mr. Tonning is an American teacher and composer of Norwegian extraction. Grade IV.

Allegro con grazia M. M. = 126

FEBRUARY 1918

BLOWING BUBBLES

SCHERZETTO

WM. M. FELTON

An attractive scherzo movement. A good study in style and delicacy and valuable for recital use. Grade III.

Lively and lightly M.M. = 144

FEBRUARY 1918

ULLABY

"Hush, my dear, lie still and slumber,
Holy angels guard thy bed!
Heavenly blessings without number
Gently falling on thy head."

MARY HELEN BROWN

A dainty and well-written cradle song by a successful American woman composer. Grade II $\frac{1}{2}$.

Slowly and sustained M.M. = 72

JOY AND FESTIVITY
PROCESSIONAL MARCH
SECONDO

GEO. DUDLEY MARTIN

An unusually effective duet of the *grand march* type. Play in a dignified manner, with large round tone. Grade IV.

Maestoso M.M. = 108

Musical score for the second part of "Joy and Festivity" by Geo. Dudley Martin. The score consists of two systems of music for two pianos. The first system starts with a dynamic of p and includes markings such as mf , f , $cresc.$, and ff . The second system begins with a dynamic of p and includes markings like f , $cresc.$, and ff . The score features various musical techniques including eighth-note patterns, sixteenth-note chords, and sustained notes. The piece concludes with a final dynamic of ff .

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JOY AND FESTIVITY
PROCESSIONAL MARCH
PRIMO

THE ETUDE

Page 103

Maestoso M.M. = 108

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Musical score for the first part of "Joy and Festivity" by Geo. Dudley Martin. The score consists of two systems of music for two pianos. The first system starts with a dynamic of p and includes markings such as mf , f , and ff . The second system begins with a dynamic of p and includes markings like f , $cresc.$, and ff . The score features various musical techniques including eighth-note patterns, sixteenth-note chords, and sustained notes. The piece concludes with a final dynamic of ff .

SECONDO

Musical score for 'Marseillaise Hymn' by Rouget de Lisle, Secondo part. The score consists of two staves for piano. The first staff uses bass clef and the second staff uses treble clef. The key signature is B-flat major. The tempo is indicated as 'Moderato maestoso'. The dynamics include *p*, *f*, *ff*, *cresc.*, *marcato*, and *D.C.*. The score features various musical techniques such as sixteenth-note patterns, eighth-note chords, and grace notes.

MARSEILLAISE HYMN

ROUGET DE LISLE

Moderato maestoso

f risoluto

Musical score for 'Marseillaise Hymn' by Rouget de Lisle, Secondo part. The score consists of two staves for piano. The first staff uses bass clef and the second staff uses treble clef. The key signature is B-flat major. The tempo is indicated as 'Moderato maestoso'. The dynamics include *f*, *mf*, *ff*, *cresc.*, *marcato*, and *ff*. The score features various musical techniques such as sixteenth-note patterns, eighth-note chords, and grace notes.

PRIMO

Musical score for 'Marseillaise Hymn' by Rouget de Lisle, Primo part. The score consists of two staves for piano. The first staff uses bass clef and the second staff uses treble clef. The key signature is B-flat major. The tempo is indicated as 'Moderato maestoso'. The dynamics include *p*, *f*, *ff*, *cresc.*, *marcato*, and *ff*. The score features various musical techniques such as sixteenth-note patterns, eighth-note chords, and grace notes.

MARSEILLAISE HYMN

PRIMO

ROUGET DE LISLE

Moderato maestoso

f risoluto

Musical score for 'Marseillaise Hymn' by Rouget de Lisle, Primo part. The score consists of two staves for piano. The first staff uses bass clef and the second staff uses treble clef. The key signature is B-flat major. The tempo is indicated as 'Moderato maestoso'. The dynamics include *p*, *ff*, *mf*, *f*, *ff*, *cresc.*, *ff*, *marcato*, and *ff*. The score features various musical techniques such as sixteenth-note patterns, eighth-note chords, and grace notes.

ITALIA
TARANTELLA

PAUL WACHS

Paul Wachs (1851-1915) was one of the most admired of modern French writers of drawing room music. *Italia* is an excellent specimen of his work. It lies so well under the hands that a high rate of speed, with consequent brilliance of effect, may be obtained. Grade III $\frac{2}{4}$

Vivo assai M.M. = 144

* From here go back to $\frac{2}{4}$ and play to Fine; then play Trio.

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A tasteful characteristic piece in semi-classic style. Grade III.

Allegro M.M. = 92

COMRADES IN ARMS

FEBRUARY 1918

F. CLIFTON HAYES

A showy exhibition number which may be used either as a *march* or a *galop* depending upon the rate of speed. Grade IV.
Con spirto M.M. = 120-128

Con spirto M.M. = 120-126

A showy exhibition number which may be
Can spirito M.M. ♩ = 120-126

A page of musical notation for a piano piece. The music is divided into sections: a fast section at the top, followed by a section marked 'mf' (mezzo-forte), then 'Ped. simile' (pedal similar), 'brillianto' (brilliantly), 'cresc.' (crescendo), 'Ped. simile' again, and finally a section marked 'ff' (fortissimo). The bottom section is labeled 'TRIO' and includes the instruction 'il basso sempre ben marcato' (the basso always well marked). The music is written on multiple staves, primarily in common time, with various key signatures and dynamic markings.

cresc.

ff marcato

Ped. simile

dim.

ff

d.c.

To my Sons, Herman, Carl and Hans.

AMERICA
POLONAISE

CARL MOTER.

A dignified and sonorous number, full of patriotic fervor, introducing effectively "My Country 'Tis of Thee." Grade V.

Allegro con brio M. M. = 96

Sheet music for 'AMERICA POLONAISE' by Carl Moter. The page contains ten staves of musical notation for piano, with various dynamics and performance instructions like 'f marcato', 'espress.', 'poco a poco cresc.', 'ligato', and 'pp'. The music is in common time and consists of measures 1 through 10.

Sheet music continuation for 'AMERICA POLONAISE' by Carl Moter. The page contains ten staves of musical notation for piano, continuing from measure 11 to the end. It includes sections labeled 'marcato', 'ff sostenuto', 'p cresc.', 'mf cresc.', 'ff', 'B 'America'', 'p legato molto', 'staccato basso', 'cresc.', 'poco', 'poco', 'ff cresc. poco', 'stretto', and 'a tempo'. The music is in common time and consists of measures 11 through 20.

*From here go to the beginning and play to A; then go to B.

Page 112 THE ETUDE
Sw. Full to Reeds to Gt.
Gt. Diapasons
Ch. 8' to Gt.
Ped. 8' and 16' to Gt.

To Mr. Clarence Eddy
LIBERTY MARCH
FOR THE ORGAN

FEBRUARY 1918

J. FRANK FRYINGER

A splendid patriotic postlude or recital number introducing and combining Red, White and Blue and Onward Christian Soldiers. The Coda is 120 posing but not difficult.

Tempo di Marcia e molto marcato M. M. = 120

MANUAL

PEDAL

a tempo

last time to Coda *molto rall.*

Andantino

Sw. Flute 8' and 4' and strings

simile

Ch. Clarinet and Flute 8' to Sw.

Ped. Bourdon 16' and Flute 8'

Gt. Flute 8' to Sw.

FEBRUARY 1918

THE ETUDE

Page 113

To Melville Bradley

HEATHER BLOOM

WILLIAM E. HAESCHE

A taking and original inspiration, with a singularly effective rhythmic treatment just suited to the character of the violin. Play it daintily and trippingly.

Allegretto M.M. = 108

Violin
Piano

1st time last time only

molto rit.
molto rit.
Fine

Allegro appassionato

ff
p

Tempo I.
rit.
pp
rit.
D.S.

THE MERMAID'S SONG

The Twelve Canzonets by Haydn were written in London in 1796. The Mermaid's Song is No. 1 of the set.

Allegretto M. M. = 80

FEBRUARY 1918

J. HAYDN

THE MERMAID'S SONG

The Twelve Canzonets by Haydn were written in London in 1796. The Mermaid's Song is No. 1 of the set.

Allegretto M. M. = 80

1. Now the danc-ing sun-beams
2. Come be-hold what trea-sures

play. On the green and glassy sea; Come, and I will lie. Far be-low the roll-ing waves; Rich-es, hid from lead the way. Where the pearl-y trea-sures be, hu-man eye. Dim-ly shine in o-cean's caves,

FEBRUARY 1918

THE ETUDE

Page 117

Come, and I will lead the way
Ebb-ing tides bear no de-lay, Where the pearl-winds y are

tre-a-sures be, Where the pearl-y trea-sures be, Where the pearl-y trea-sures
far-a-way, Storm-y winds are far-a-way, Storm-y winds are far-a-way

be. Come with me, and we will go Where the way.

rocks of co-ral grow, of co-ral grow, Fol-low, fol-low, fol-low me, fol-low, fol-low me,

Come with me, and we will go Where the rocks of co-ral grow, Where the rocks of co-ral

dolce

grow, Fol-low, fol-low, fol-low me, fol-low, fol-low, fol-low me.

ANON

THE WORLD'S REDEEMER

A broad and stirring sacred song, adapted for general use.

Allegro moderato

p with deep feeling

filled with re-pent - ance for my sins I come to the Mer - cy seat;
None Lord, but Thee, can the heart re-new, Make pure what is black with sin.

Where Thou art wait - ing with out - stretched hands The con - trite soul to greet;
None, Lord, save Thee can make whole a-gain The strife - brok-en soul with-in.

There I shall see the smile of love Thou dost on Thine own be - stow, And
But on the tru - ly re-pent ant heart, Thou'lt wait - ing Thy Grace to pour, The

there I shall know my sins are for giv'n, My soul made as driv - en snow.
soul fill'd with long - ing for right - eous - ness Shall re-cieve from Thy bound - eous store.

f rit.

Thou, Christ, art the whole world's Re-deem-er, Thou a - lone canst save from strife and sin; *cresc.* Ten - der and of wondrous com-

f broadly

JEAN BOHANNAN

ROBERT LOUIS STEVENSON
*A dainty encore song, very effective.**Allegretto semplice*

pass - ion, And Thy love ev - ry heart shall win.

How would you like to go up in a swing, up in the air so blue;

con Pedale

Oh I do think it the pleas - antest thing Ev - er a child can do, Up In the air and

o - ver the wall Till I can see so wide Rivers and trees and cat - tle and all

O - verthe coun - try - side Till I look down on the gar - den green, Down on the roof so

brown, Up in the air I go Flying a-gain, up in the air and down.



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A Lesson from the Life and Songs of Robert Franz

By Dr. Herbert Sanders

Franz's real name was Robert Franz Knauth, but he dropped his surname for the more euphonious middle name. By a curious coincidence, name and music both link him with the other two song-writers who rank with him in the quality of their work—Robert Schumann and Franz Schubert. Franz was born at Halle, the birthplace of Bach and Saxon Handel. His father was fond of music, and it is recorded that he sang music of a religious nature, such as chorales, to his son every evening; an atmosphere which doubtless helped the growth of a love for music in the boy, as well as assisting in forming his taste. If the work of a man is an expression of his personality and temperament, the son must have inherited his father's religious disposition as well as his love for music, for though the most famous of Franz's songs are not set to religious music (the word "religion" is not used according to common usage), yet his music is essentially religious in spirit.

Notwithstanding his father's powerful opposition, young Robert—like the other Robert—decided to enter the musical profession. Fortunately, or unfortunately, the father was more than the head of the household in 1815 than he is in 1913, and if Robert couldn't win his father he could win his mother. Accordingly at the age of twenty he hied to Dessau to study organ, piano, and theory under Frederick Schneider. As Schneider had been or-ganist at Thomas, Leipzig, (and so probably sat on the organ when it stood as Father Bach) he must be credited with possessing enough insight and knowledge to prescribe a healthful music fare; which he did. His prescription was:

BACH HANDEL SCHUBERT
and it is reasonable to suppose that the pupil gained his general efficiency from his study of Bach while his melodic instinct would be strengthened and quickened by working on Bach and feasting on the dramatic music of Handel, and the atmospheric songs of Schubert.

At the end of two years he returned home, when he devoted most of his time to composition, but being dissatisfied with the result, he destroyed most of his manuscripts. In 1843, however, he published a dozen songs; this was made possible by the encouragement of his teacher. His recognition as a writer of art-songs was instantaneous and Schumann's artistic valuation of Franz's work was confirmed by Mendelssohn, Liszt and Gade. While his reputation in the big world was steadily increasing his local influence correspondingly grew and he was appointed head of the Singing Academy at Halle and later the Musical Director of the town.

In 1868, shortly after his marriage to Marie Heinrichs, who was an excellent musician, he became deaf through the shriek of a locomotive; he lost partial use of his hearing through paralysis so that he could neither speak, play nor hear; his mind as well as his body weakened; his purse became lighter, his reputation waned and, perhaps worse of all, his

friends began to ignore, and desert him. But into the darkness appeared a light: Liszt came to his aid—(did anybody appear to Liszt in vain?)—and with Joachim arranged a series of concerts, the proceeds of which, together with monetary gifts from Mr. Otto Dresel, of Boston, Mass., placed Franz in comparative comfort. It is worth of note that Liszt had a spot in his heart for Americans. This was due to Mr. Dresel, and still more to the late Mr. Dresel, who has been described as Franz's "most devoted friend, his best critic, and his staunchest and most ardent admirer and advocate." Mr. Dresel was the first to make known the songs of Franz in America, and, as a matter of fact, America was the first to recognize their worth and genius.

Franz wrote two hundred and fifty-nine songs, of which fifty are generally considered masterpieces. Mr. Louis Elson in his *German Songs and German Song-writers* has compiled a selection: *My Love Is Here; Abends; an Adagio; Maria, which he describes as a tone-picture of religious exaltation; the folk-songs, The Thorn-Bush; My Mother Loves Me Not; Rose-tusse; The Lotus-flame; The Lotus-flame and the May Song. Of these he wrote: "For us a song of love, of bright green woods, of dreamy or tempestuous seas, of night, of joy, of death and to these subjects his work has given a quite charm.... All his work has a divine spark and the larger number of them are master works."*

In order to estimate the work of Franz and its probable ultimate position in musical history it is necessary to state some of the essential features of art-songs. A full analysis is, of course, beyond the scope of this essay, but we will give a few and apply them to the songs of Franz as concisely as possible.

(a) *The words must be worthy of the music.*

In the art-song words and music are one; the two combined make up the work of art. An art-song can no more be perfect with indifferent words than a piece of sculpture can be perfect with a poor



ROBERT FRANZ.

Franz falls short of his contemporaries, Schumann, Schubert and Liszt.

(d) *The composer must have a large harmonic, melodic, rhythmic and modulatory resource.*

In the matter of modulation Franz was the equal of Schumann, who is really the father of modern modulation; his rhythmic resource, too, is small when compared to his contemporaries and later writers like Grieg and Strauss. But when we come to aptness or beauty of melody he eclipses them all, for here our analytic faculty fails, it ceases to work; his music comes from heart and not from brain; from heaven, not earth. The man who could write such melody must have had heaven in his heart.

(e) *The emotional scope must include the whole gamut of human feeling: heaven—hell; pain—pleasure; the idyll of the lake; the drama of life.*

The late Dr. Swinburne Heap, one of the best known English musicians of his day, dropped the remark during a lecture on composition that the deficiency in the music of the late Sterndale Bennett (who was looked on by many as the coming second Henry Purcell) was its lack of dramatic power. "The music reflects the charming gentleness of the man; the lack of dramatic power, it is too self possessed." The music of Franz except that with which we do not wish for force; it would not fit that spirit, which leads us upwards and heavensward. The music of Franz is human nature without its base alloy; it is a glimpse of heaven without a memory of earth to mar the vision.

The position of Franz as an artist has been admirably summed up by Mr. Edward Dauninger, as follows:

"Without Schubert's dramatic po-

etry, or Schumann's concentrated heat or ecstatic sentiment, with far less specifically musical invention—(melodic, harmonic or rhythmic)—than Schubert or even the Schumanns, Franz impresses himself nevertheless as a rare master—a marked individuality, complete and perfect in its way."

The late Dr. Swinburne Heap, one of the most simple things imaginable. Because of this simplicity, pupils are imposed upon; like the man of old who was told to wash seven times in Jordan, they want to do something more difficult. The most important thing is to lift the chest as high as possible and to keep it there

The Simplicity of Breathing

By Dr. Roland Diggle

It has been said, and wisely so, that voices are ruined by breathing fadisms by any other type of vocal culture than that of the amateur. These victims can be told at a glance. One forces his lungs downward into a space where they have no reason to be; another merely fills the lungs full, hold all taut for a few seconds, then breathe out just as slowly as ever you can, remembering that long phrasing depends, not on the amount of breath taken in, but on the small amount given out.

Really healthy breathing is one of the most simple things imaginable. Because of this simplicity, pupils are imposed upon; like the man of old who was told to wash seven times in Jordan, they want to do something more difficult. The most important thing is to lift the chest as high as possible and to keep it there

Specialists in Voice Teaching

By John D. Carey

The average business man fails to realize how it is possible for a singing teacher to give all his time to training the voice and not pretend to teach sight-reading, songs, oratorios, operas, stage deportment, etc. Many of the greatest singing teachers who have ever lived have been men and women who have given their attention almost exclusively to voice training. This is called "Many have a talent for good singing, but few have a knowledge of all branches of his art. However, the teachers who frequently earn the largest incomes are those who give their attention almost entirely to the following matters:—

Securing a beautiful tone.
Securing a full tone.
Securing a good phrasism.
Securing a good flexibility.
Securing evenness of tone.
Securing perfect legato.
Securing the widest attainable range.
Securing good phrasing.
Securing perfect breath control.
In other words, their job is distinctly that of making the vocal part of the singer. All the material they use is sub-

servient to that. They are glad to let others teach the singer harmony, sight-singing, songs, oratorios, operas, stage deportment, etc. Many of the greatest singing teachers who have ever lived have been men and women who have given their attention almost exclusively to voice training. This is called "Many have a talent for good singing, but few have a knowledge of all branches of his art. However, the teachers who frequently earn the largest incomes are those who give their attention almost entirely to the following matters:—

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Why the Coloratura Singer Failed

By Emmet Skidmore

THERE are now a few excellent coloratura singers before the public, keeping up the high traditions of an art that otherwise might have become decadent. The reason why the public lost interest in coloratura singing was largely due to the coloratura singer's own fault. There was a demand that everything should be subservient to their vocal gymnastics. The case of Catalani was a notable example. Catalani was born at Singala, Italy, in 1780, and died at Paris in 1849. She was known by some as the Empress of Song, and the way in which she ruled all those who surrounded her did not make her title dubious. Her chief fault, however, was that she insisted that the coloratura singer must be able to sing complicated pieces originally written for the flute or for the violin and then brag that her technique excelled that of the best violinists and

the best flautists, as indeed it may have done. Her voice was one of enormous power, and another feat was to sing so loud that she would be heard above large choruses and orchestras. She would have no rivals to refund to sing in companies where there were other coloratura singers who might sec aplause that would approach hers. She demanded that she skip on her vocal tight-ropes entirely alone. The claims and artificiality of the coloratura singers were such that they served to distract sensible people and when a more sincere and modest singer, like Aldelelli, entered the field, the coloratura singer naturally passed into the background.

Only the singer with exceptional gifts

and a wonderful technic, sympathetically and artistically directed, can succeed in coloratura at this time.

Nasal Resonance

By Fred Green

NASAL RESONANCE does not mean a nasal sound. It is the ringing, reverberating tone that gives carrying power to the voice. The following exercise, if practiced five or ten minutes a day will help greatly in cultivating this resonance;



Hold the g in ring, cutting short the first three letters. The resonance of the g should be felt quite distinctly in the nasal cavities.

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Keep a box of Brown's Bromelias. It is the best remedy against throat irritation and coughing.

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Bromelias

TROCHES

*Help the lungs to breathe. It is true, had a more less romantic story, with the scene set in some part of America in the same decade as *La Bohème*, an American opera book may be evolved that would prove effective with audiences. However, we are hardly yet ready for an American *Louis*; that is, a *pearl-de-lace* defense of the dull, simple costumes of our Pilgrim Fathers. Nevertheless, the legend of Miles Standish has been put into operatic form more than once, but with no more than mild success.*

The constant playing of single tones or chords on the piano when one practices vocal exercises is wrong. It is enough for a musical person to strike a single note on the piano when he practices alone, or perhaps a common chord, after which

*the body and hands should return to their quiet, natural position. Only in a standing posture can a free, deep breath be drawn, and mind and body be properly prepared for the exercise or song to follow.—LILLI LEHMANN, in *How to Sing*.*

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That Top Note

By Erik Swanson

A wise writer has said that the things which the public most remembers about a song are its dimensions. That is—it begins, its end, its top note and its bottom note. Of course good singing teachers know what I mean. You know that the general impression that the song leaves is influenced by its artistic presentation and next by the vocal quality and the intelligence of the individual.

However, there is no getting away from that high note, particularly when it comes upon a climax near the end of the song. In a recent visit to the studios of several of my conferees I have collected some of their prescriptions for the high note and I pass them on to teachers now for what they are worth.

"As you are approaching the higher notes think of the feeling you naturally have when you sing the vowel 'oo'. Now that is just above the roof of the mouth and no matter what vowel you are singing on, try to feel a reverberation there."

"Feel as though the tones were permitted to soar directly upward from the throat. That is, don't try to direct them forward but feel as though they floated straight up by muscular effort."

"When you are approaching the high note try to avoid any suggestion of fear or dread. Feel as though you were going

to enjoy singing it. Relax both your throat and your body."

"As you are coming to the high note, never forget to sing gently. There is nothing like a gentle smile to relax all the muscles so that there is no overeffort."

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"When you are approaching the high note try to avoid any suggestion of fear or dread. Feel as though you were going

to enjoy singing it. Relax both your throat and your body."

"As you are coming to the high note, never forget to sing gently. There is nothing like a gentle smile to relax all the muscles so that there is no overeffort."

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THE following selection is made up of new and standard numbers from our catalogue. Every number is a gem. Solos, Duets and Anthems all have the true festal ring. In addition to our own large and comprehensive catalogue we have a complete stock of the music of all publishers. We will gladly send for your examination copies of any music we have.

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18832	" Low.	10903 Behold, I Show You a Mystery Solly	10903 Behold, I Show You a Mystery Solly
18884	Come Ye Faithful Hallelujah Minetti	10909 Behold, I Show You a Mystery Solly	10909 Behold, I Show You a Mystery Solly
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18885	" " Niedlinger	10917 Christ Is Risen Brander	10917 Christ Is Risen Brander
18781	Easter Triumph Hallelujah Shelley	10921 Christ Is Risen Morrison	10921 Christ Is Risen Morrison
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5647	Hail! Glorious Morn, Violin Gehel	10940 Day of Resurrection Newcomb	10940 Day of Resurrection Newcomb
12748	Hail! Thou Risen One, High, Gehel	10901 Death Is Swallowed Up Marks	10901 Death Is Swallowed Up Marks
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5337	" " Gehel	10915 He Was Crucified Solly	10915 He Was Crucified Solly
5572	Holy Day, Low, Violin Gehel	10926 How Calm and Beautiful Schrecker	10926 How Calm and Beautiful Schrecker
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Business Methods for Choirmasters

By Harvey B. Gaul

Few choirmasters realize how greatly their work can be facilitated by the employment of a little system in their methods. This is particularly the case with boys' choirs. Following are some hints that the writer has tried out at various times.

Have a written agreement with the boys—not a verbal agreement, mind you, but a formal, iron-bound contract. The contract should definitely and specifically state what is expected of the boys, the date of each meeting, when rehearsals are, and that pay and promotion are subject to the approval of the choirmaster. It should state that the boy's services belong to the church till the age of adolescence. This may be held before it is after I had past the fifth of five milestones. Without influence and without printed agreements I have built up a fine class that is increasing in every month. Perhaps some readers of THE ETUDE will be glad to know how it turned out.

It is unfortunate but the small boy, mercenary biped. From the cradle up he has learned the lesson of reward and revenge, so he naturally prefers reward over, say as you and I—and will work just long—like me, if you wish—a bit of oats, piece of sugar, or whatever you like for "pay" is held before his mouth. Consequently in choir work one must be very careful of the time and wage of deportment.

As in manual labor, in office work,

the cause should be inserted that a boy has no right to sing in music-halls, moving-picture shows or any other form of amusement without the choirmaster's permission.

It is practically deciding away a boy's musical rights, for which in return he receives no musical instruction and wage quid pro quo.

This contract, printed, of course, should be signed by both the boy's parents and by the chairman of the music committee. There should be two copies per boy, one for the parents and the other for the choir master.

With a formal contract you are almost certain to hold a boy till his voice changes. His parents, being a party to it, will see that he lives up to the letter of it. Indeed, the boy himself realizes his obligation to the church, and takes more interest, and throws himself into the work.

Next comes the world-wide problem of pay. While the pay of a choir boy is trifling, in dollars and cents, to the boy it is vital. Every choirmaster has his favorite method—all may be good, only some ways are better than others.

A Payment System

First, I wish to mention a system that is worked out on a kind of tonette basis. This tonette system consists of withholdings. If a boy is unable to pay and depositing it in the bank, the bank says to him that he is a boy which is not always certain of, especially when raucous cries of "Slide, Kelly, slide" are rife, and when fish are biting and the swimmin' hole's cool).

Second, it shows the boy's people that they are taking an interest in the boy's musical welfare, which stimulates him to leap but it certainly does grow tortoise-like until a tidy sum has accumulated.

I know of no better method than this tonette system. It is not only possible where the music appropriation is slight, but is perfectly practicable.

A boy is immediately grateful when he sees month to month that his sheath is swelling into an enviable sum. It has a positive grip on a boy, and retains his interest, and brothers, who are worldlings, an unconscious club of undeniable strength. The proverbial "Big Stick" is a sapling compared with the above tonette.

Second, the choirmaster should use a printed pay envelope. On it should be written the number of attendances, absences and services. It should also give the amount the boy might have received if deportment and attendance had been the parent's signature, or a receipt for the choirmaster, to show that money arrived home safe and well, and that it didn't stop off at Missus Snitch's "toy and candy store."

You will find a card-index system is great an adjunct for choir work, as librarians find it in cataloguing books.

"Breaking Into the Game"

By Mrs. N. J. Maginnis

Four years ago the writer had a large class of piano pupils but ill health and family reasons forced her to give up teaching. Going back to a large metropolitan city a year ago started to break into the game again, relying on my friends and relatives. This man I can tell was after I had past the fifth of five milestones. Without influence and without printed agreements I have built up a fine class that is increasing in every month. Perhaps some readers of THE ETUDE will be glad to know how it turned out.

It is unfortunate but the small boy, mercenary biped. From the cradle up he has learned the lesson of reward and revenge, so he naturally prefers reward over, say as you and I—and will work just long—like me, if you wish—a bit of oats, piece of sugar, or whatever you like for "pay" is held before his mouth. Consequently in choir work one must be very careful of the time and wage of deportment.

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Another good suggestion we could use, and this time it is borrowed from the public school system, is to mark directly on the printed measure, divide each measure into three equal parts if the time is 3/4 (or four equal parts if the time is 4/4) by vertical lines. Within these divisions or "boxes" the pupil writes his part. This box represents a time measure so that there is no question as to which notes belong to which beat after they are comfortably put into their respective "boxes."

For triplets, dotted 16ths and the more complicated time-values this method is a speedy and efficacious way of illustrating time-values.

Often it is a help, too, in the case of a rather complicated measure, to mark directly on the printed measure, dividing the measure into beats by means of lightly pencil or dotted lines. If the pupil himself can be led to take the necessary thought to write in these beat-lines correctly, the very act of doing so will practically conquer the difficulty, but even if supplied by the teacher, they will be found useful.

Time Box

By Grace Busenbach

A DEVICE to overcome faulty rhythm in young players.—On ruled music paper draw bars for several measures. Divide each measure into three equal parts if the time is 3/4 (or four equal parts if the time is 4/4) by vertical lines. Within these divisions or "boxes" the pupil writes his part. This box represents a time measure so that there is no question as to which notes belong to which beat after they are comfortably put into their respective "boxes."

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Works that Please

I have found the *General Study Book*, by Mathilde Bulloch, very interesting and helpful to my students, and the little girl is fond of it. I could not believe it when I first saw the account of the book in the *Standard Broadcast*. ADAMS: The pieces are not too difficult but are showy, and give pleasure of doing much more difficult pieces.

THE CHILD'S OWN BOOK OF GREAT MUSICIAN, by George Tapley, is just what I have been wishing for. The little stories connected with the lives of the great musicians are excellent, and left for the story in their own words is a splendid idea. (See *Music Holocome*, London.)

NEIDINGER'S SONGS FOR CHILDREN is in the vein of all good things coming from his pen and pencil. It is a collection of songs for children for the average singer. It is a valuable addition to any library.

NEIDINGER'S DANCE HOOK, in *The Greenwood*, by Mathilde Bulloch, is to be just what is needed for the little ones. I am more than satisfied with it.

EASTON'S METODES FOR THE STUDY OF MUSIC, by John Easton, is a valuable addition to any library. It is a good book for teaching little ones to play the piano.

I AM more than pleased with the *Standard Method* album. The pieces are just what the average singer of listeners—Mrs. J. M. Powers, etc., like. It is a delight, not only to my beginners and intermediate students, but to my advanced students, too. It is a valuable addition to any library.

The little songs in the *General Study Book* are excellent, and the piano pieces are good, too. I am particularly pleased with the piano pieces—Mrs. F. H. Hartman, etc.

I CANNOT speak in too high praise of your business methods and very accomodating service. It is certainly a boon to the music market—KATHARINE G. BYINGTON, Kansas.

The *Stiles Metodes*, by Geo. L. Stiles, is excellent. It is a good book for teachers and students to have. They are melodious and gay, and what we teachers and students have waited for. They are melodious

and gay, and what we teachers and students have waited for. They are melodious

and gay, and what we teachers and students have waited for. They are melodious

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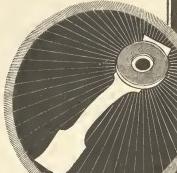
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Bright Ideas for Little Folks and Their Teachers

"Children must learn to crepe ere they can learne to goe."—HEYWOOD (1565)

Franz Peter Schubert

(A Playlet to be Read or Acted)

By JO-SHIPLEY WATSON

ACT I.

SCENE: Room in the Schubert house. Sofa in the center, clavier to left, cello and violin near by. Table, desks and chairs.

CHARACTERS: Father Schubert, his brothers Ferdinand and Ignaz.

FATHER SCHUBERT (rising). Come Franz! It's time now for thy violin lesson. (Picks up the violin and stands waiting.)

LITTLE FRANZ (writing music on some ruled paper, pays no attention to his father.)

FATHER SCHUBERT (glancing at the boy). Come lad, thou must have thy lessons regularly; otherwise how will thou be able to enter the Imperial Choir?

LITTLE FRANZ (startled). But I don't want to enter the Imperial Choir! I want to write! (Continues writing on the scrap of ruled paper.)

FERNARD (entering from the right unobserved). What is this I hear? Our Fritz does not want to be in the Imperial Choir!

LITTLE FRANZ (looks at his older brother defiantly). No, I don't! I hope dear Ferdinand, though art not deaf, I don't want to be in the choir! (Beuds over his work.)

FATHER SCHUBERT (crossing the room, takes Franz by the shoulder). Come lad, no more of this! The newest not what thou sayest. (Pushes Franz before him into the adjoining room.)

LITTLE FRANZ (makes a grimace at Ferdinand and flings the music at him in passing).

FERNARD (calling after him). Remember, Fritz, to-morrow thou hast a piano lesson. (Laughs) If Franz slams the door behind him, sounds of violin practice come from the outside; Ferdinand is busily straightening the music on the clavier; he picks up the cello and examines it carefully. This must have some string before to-morrow. It's tomorrow night, you know, the Mozart quartet (absently). I wonder why our Fritz is so naughty to-day? What is this nonsense about writing?

IGNAZ (entering from the right, holds music in his hand). Here brother, is the Mozart quartet. Where, pray do you think I found it?

FATHER SCHUBERT (holding up from the cellos). Haven't an idea! I've hunted for it two days myself and gave it up as lost.

IGNAZ (holding up the quartet and taking some papers from his pocket). I found it in Fritzen's room, and all this rubbish besides.

FERNARD (takes the quartet and places it on the clavier. Turning toward his brother he takes him by the hand). manuscript and examines it.) The scamp! Why this is my new music paper, only bought it yesterday and he's scribbled it from top to bottom! (Looks more closely at the music, goes to the clavier, tries

over some of the music.) That's not so bad, Ignaz, not so bad!

IGNAZ (looking over Ferdinand's shoulder). Did our Fritz write that? I haven't had time to look at it.

FERNARD. (To his slightly brother it does not sound like Holzer, and besides here is Fritz's name at the top and the date. What a lad! Think of it, a composer!

LITTLE FRANZ (laughing and tapping his clav.). He's a genius of course. What can you expect? We're not a musical family. (Pushes aside the music and goes to the adjoining room.)

FERNARD (seriously). I do believe the boy will outstrip us all.

IGNAZ (points a finger at Ferdinand). Not so fast, dear Ferdinand, the boy may not have written this. (Takes manuscript from the clavier, looks at it and goes to the adjoining room.)

FERNARD (earnestly). The boy has talent at any rate. Truly we should see that he has another teacher. Old Holzer admitted to me, only yesterday, that the lad was beyond him. He said, "When I wish to teach him anything fresh he always knows it before," and father knew that the boy has harmony in his finger tips.

LITTLE FRANZ (thoughtfully). I have thought for some time that the boy knew more than any of us.

FERNARD (seriously). We must speak to the teacher and the lessons should be with the best teachers in Vienna. (Sounds of stalks and exercises from the adjoining room.) Father is giving him a stiff lesson.

FERNARD (holds up the manuscript). Perhaps he deserves something stiffer than a lesson for scribbling up all this nice clear music paper! (Ferdinand grabs the paper.) This is mine, and I am glad he did it! (CURTAIN CLOSES.)

ACT II.

SCENE: Room in the Convict school. Dark and dismal furnishings. Table and chairs.

CHARACTERS: Franz Schubert, school boys and the thoroughbass master.

FRAZ (sitting at a school desk, shivers). I wonder if I will be forgiven if I do not practice to-day. (Blows on his fingers.)

FATHER SCHUBERT (holding up from the cellos). Haven't an idea! I've hunted for it two days myself and gave it up as lost.

IGNAZ (holding up the quartet and taking some papers from his pocket). I found it in Fritzen's room, and all this rubbish besides.

FERNARD (takes the quartet and places it on the clavier. Turning toward his brother he takes him by the hand). manuscript and examines it.) The scamp! Why this is my new music paper, only bought it yesterday and he's scribbled it from top to bottom! (Looks more closely at the music, goes to the clavier, tries

First School Boy (enters from rear with hands in his pockets). I say, Franz, I'm half starved. Haven't an extra penny for you?

FRAZ. I have spent my last cent for music. There is nothing left. (Pulls out his empty pockets.)

First School Boy. Silly boy! Why Fritz, what a lad! Think of it, a composer!

Second Boy (enters from rear, whistles and turns up his coat collar). I say, Franz, anybody got a peso handy? I'm hungry, and I can't give us enough food to keep a mouse alive! (First boy puts fingers to his lips.)

Second Boy. Well say it! Say it!

First Boy (looking to right and to left). Hush-s-h!

Second Boy (excitedly). Wish I had a pony!

FRAZ (laughing). While you are wishing, Karl, why not wish for three gold coins?

First Boy (taking manuscript from Franz's pocket). And this is what you have spent your pennies for, Fritz?

FRAZ (angrily). Don't touch those papers, Ludwig! (Starts after the first boy, who runs around the room.)

Second Boy (watching the race). Want to know what I heard yesterday?

First Boy (stopping to listen). What?

Second Boy. I heard that Franz slept in the spectators to save time.

FRAZ (indifferently). I often write in bed.

Second Boy (boastingly). And I have heard the thoroughbass master say that Franz must have learned music direct from heaven.

FRAZ (holding his arm around Franz). Fritz, we meant no harm to you. You know we boys are all proud of you.

FRAZ (coaxingly). Come Fritz, let's see what you have written this time. (Pushes Franz toward the door, the two go out, sounds of music from the adjoining room.)

THOROUGHBASS MASTER (excitedly). Where are those boys! They should have been at their lessons an hour ago!

FRAZ (sitting at a school desk, shivers). I wonder if I will be forgiven if I do not practice to-day. (Blows on his fingers.)

FATHER SCHUBERT. Ah, I am glad to know that the Baron von Schonheit, who is one of the count's family, is to introduce some of our Franz's songs at the next Esterhazy musical. The Baron you know, has a wonderful harpsichord.

SECOND STUDENT. Ah, that may be, he is a neighbor of ours. In his opinion, Vogl is Franz's true interpreter. His voice is rich and his style is bold and with his deeply religious nature and intense feeling for music he is bound to win a large following for Franz.

THIRD STUDENT. I have noticed Vogl spends much time in Schubert's rooms.

Father Student. Ah, I am glad to know. They are trying to cover new songs. As a child he had a fine voice and began his musical career as a church singer. His family was musical and had been for centuries. He was left an orphan and was cared for by a strict brother, who forbade him the use of a

group of young students seated around him, singing, laughing, talking, others are reading.

CHARACTERS: Students, Schubert, Vogl and Mayrhofer.

First Student (reading aloud from Schubert's Cymbeline). Listen! (All stop talking.)

"Hark! Hark! the lark at heaven's gate sings,

And Phœbus' arms arise,

His steeds to water at those springs

On chaliced flowers that lies;

And winking May-buds begin

To ope their golden eyes,

Teach-er, Arise,

Second Student. Bravo! If my friends were here, we would have more fun in a trice!

Third Student (plancing on his head). What has become of him?

First Student (looking up from his book). He's out for a walk.

Second Student (smiling). I saw him pass the Esterhazy palace not over a hour ago, perhaps he makes love to fair Caroline.

Third Student (frown). Nonsense! Our Franz has other things to think about than to forget about his studies.

First Student (laying aside his book). Well spoken, Wilhelm! Caroline Esterhazy is a child and Franz is her teacher. There is no countless honor in his esteem and it is good that Franz is connected with so cultured and amiable a family.

Second Student. But how stupid for a genius like our Franz to be teaching mere children.

Third Student. These children are taught, I hear, and Franz loves them. Let's go to the Esterhazy.

CHARACTERS: Franz Schubert, school boys and the thoroughbass master.

FRAZ (sitting at a school desk, shivers). I wonder if I will be forgiven if I do not practice to-day. (Blows on his fingers.)

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FEBRUARY 1918

Fraze! (Franz Schubert enters, swinging his hat. Wipes his forehead and seats himself at the vacated table.)

FRAZ SCHUBERT (picking up the copy of Shakespeare). Well what have we here? (Reads aloud.)

"Hark! Hark! the lark at heaven's gate sings,

(dots intent to the reading of the poem.) Such a lovely melody has come into my head, if I had but some music paper.

(Turns toward first student.) First Student (hastily rolling song on the back of the bill of fare). Here, Franz, is it? (Reads aloud.)

Herr, Franz, is it? (Reads aloud.) Here, Franz, is it? (Reads aloud.)

Herr, Franz, is it? (Reads aloud.)

Fraze! (in a whisper). Look, what is going on here?

CHARACTERS: Students, Schubert, Vogl and Mayrhofer.

ACT III.

FRAZ SCHUBERT (picks up the copy of Shakespeare). Well what have we here? (Reads aloud.)

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The Plain Facts of Music Memory

By Sylvia H. Bliss

Very many students who are unable to play without notes believe they have made an intelligent attempt to memorize when in reality they have merely tried to remember, which is a far different thing. Memory is simply the survival of an impression on the brain, and if no impression has been made, naturally nothing can be revived. The chemical bath to which modern scholars subject the palimpsest or ancient erased manuscript to recover its legible remains is what they were writing on the pages. This will all be seen that the crucial and important thing in memorizing is to make a vivid and correct initial impression of something worth while on the mind. The rest follows without effort.

It is an interesting fact that we play and think on something else and execute at sight an easy piece while talking with a friend. It is plain that the full power of the mind is not concerned with the music at such a time, and in nine cases out of ten this is the trouble with the student who is unable to memorize. He has been trained never to think, but only to hear. He hears, but only in part. He hears, but not fully. He thinks, but with only a fraction of his available power.

The psychologists, it is true, tell us that every experience and sense stimuli leave their mark on the nervous system and that this record is registered in the nervous system and they cite in proof the classical example of the ignoramus. French housemaid, who, in the delirium of a dangerous illness, repeated many Hebrew and Latin sentences which she had never heard before in her home, a distinguished scholar where she was employed. Stored somewhere in the nervous system may be all the musical compositions we have ever played, but they are beyond the reach of any normal stimulus. This applies equally well to all cases.

Allied to this form is the finger or muscle memory of which we so frequently hear. Once the mechanism is

"Killing Two Birds with One Stone"

By Grace Busenbark

As every teacher knows, most pupils need much training in time. As part of this training at the lesson I play either the left or right hand part of the piece while the pupil plays the other part.

Every one knows the advantages of duet playing, but there is one at the pupil's hour with whom he may play duets it is sometimes advisable to combine the principles of duet playing

Interesting Musical Facts

CHAMBER music derives its name from the Italian "musica di camera" or "music of the chamber." Practically all other good instrumental music was known as "musica di chiesa" or "music of the church."

An opera called *Chopin*, written by the Italian composer, Orefice, is made up almost entirely from melodies from Chopin's work skillfully matched together. The ancient medley operas called Pasticcios.

Dussek was very fond of a musical instrument invented by Benjamin Franklin and called the harmonica. It was a keyboard instrument which played musical

with the regular work without giving special time to duets, *per se*.

Thus while the pupil is giving extra attention to one part he hears how the other part should sound as it is being played by the teacher. I have found this a valuable method, especially in helping with advanced players whose rhythm is unsteady, as well as with beginners. It is a time saver as well as time savor.

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Armenian Folk Song . . . M. Robinson	23 Mr. L. Stirling
Ant Sally . . . M. Robinson	24 Ms. L. Stirling
Blossom and the Bee . . . M. Lee	25 Ms. L. Stirling
Blow, Blow, You Windy Wind . . . M. Steane	26 Ms. L. Stirling
George and his Father (Humorous) . . . M. Lissance	27 Ms. L. Stirling
Heart of Mine . . . M or L. Gallaway	28 Ms. L. Stirling
Honey Choly . . . H. Gallaway	29 Ms. L. Stirling
Indian Cradle Song . . . L. Clark	30 Ms. L. Stirling
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My Bonnie . . . M. Robinson	34 Ms. L. Stirling
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Sound Facts and Fancies

By Joseph George Jacobson

The deepest tone the human ear can discern has sixteen vibrations to the second and can be found an octave below the lowest of a scale for human beings, ceases at about 38,000 vibrations per second. There would be a tone somewhere three octaves higher than the highest D sharp of the piano. There are many more tones above and below these mentioned which are not audible to human ears, but of which we are aware through effects they produce.

The speed of sound, which is a species of vibration, is about one mile in five seconds. It travels faster in hot air than in cold. The deeper the tones are the further they penetrate, but all go at the same velocity.* That is the reason why you hear the basses of an orchestra from a greater distance than the higher tones of the violins.

The reason why a phonograph does not produce a soft soprano voice as well as a baritone's or a contralto's is that the soprano's singer depends to a certain extent on overtones which the record will not produce as readily as the stronger ones. International pitch has 435 vibrations for octave A or 517 $\frac{1}{2}$ vibrations for two-fifths C.

That there is a correlation of tone and color is claimed by many musicians. To a great extent this seems imaginative, as no two musicians agree on the color that a certain key impresses on their mind.

Although a very desirable thing to possess, it does not necessarily indicate a particularly fine and musical pedigree. It is more a case of musical memory than genius. Many of our greatest artists have not absolute pitch, while some of them much less gifted fellow-artists possess it. Blind musicians acquire it very often.

Mystery of Sympathetic Vibrations

Science tells us that all is vibration; that any sensation impressed upon us is the effect of vibrations upon the mind. These impinge upon the nerves of the ear and from there are sent to the brain and mind. When we unearth more fully the laws of synchronism of sounds a person can destroy any object which is vibrated. One of the most notorious building of New York or the Egyptian pyramids, by sustaining long enough the dominant note corresponding with the object. Take, for example, a glass and give it a gentle blow with the finger;

*Edwards' Note.—Some recent investigations by Mr. E. G. Skinner, as reported by Mr. Skinner, go to show that this long-accepted statement must be slightly modified. The note of a tuning fork may travel at very slightly differing rates.

How Ole Bull Hypnotized His Audience

By A. E.

An aged violinist formerly residing in Rochester, N. Y., gave the writer some interesting reminiscences of Ole Bull, whom he had been personally acquainted and on friendly terms.

Ole Bull's style ran largely to chord playing, not merely of two, but even of three absolutely simultaneous notes, not triplets. In order to accomplish this he was obliged to use a very flat bridge, and a very heavy yet elastic bow. He admitted that this violinist had just such a bow as Ole Bull wanted, and although it was by no remarkably famous maker, Ole Bull kept raising his bid until it reached six dollars, when the deal was concluded.

This violinist was a well-schooled musician, a pupil of De Beriot, in fact. He expressed a wish to play some duets with Ole Bull, and the latter graciously con-

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|--|-----------------------------------|---|--|
| 1 Cervasio as Rhudenus in Aida | 6 McCormick as Sir Edgar in Faust | 11 Tetzlaff as Lakme | 16 Alda as Desdemona in Othello |
| 2 Nella as Marguerite in Faust | 7 Chaliot as Cleopatra in Caesar | 12 Garrison Quoted Night in Magic Flute | 17 Brundisi as Huron in Peter Grimes |
| 3 Galli-Curci as Odile in Rigoletto | 8 Castelli as Scarpia in Tosca | 13 Martiniello as Mario in Tosca | 18 De Luca as Puccini in Barber of Seville |
| 4 Forster as Tosca | 9 Homer as Amneris in Aida | 14 Martinelli as Carmen | 19 Whitehill as Amfortas in Parsifal |
| 5 Schumann-Hess as Azucena in Troubadour | 10 Ruffo as Rigoletto | 15 Jussi as Mephistopheles in Faust | 20 Mischa Elman |
| 21 Efrem Zimbalist | 22 Jascha Heifetz | 23 Maud Powell | |

Mikhail Fokine Diaghilev Ballet
Philipp Aronoff

—cont'd
not satisfied
of expression
water results
the body a few
around the air without
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ears to hear a tone
audible! He explains
his friend with